

THE YEAR BOOK OF JAPANESE ART



THE YEAR BOOK
OF
JAPANESE ART
1928



NATIONAL COMMITTEE ON INTELLECTUAL
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Preface

The Art of Japan began to develop in the early years of her national existence ; and it has flourished through the last twelve hundred years and more, unmarked by signs of decline though there has naturally been a succession of schools. The people of the West often refer to Japan as "The Land of Art." And while that appellation may have originated from their admiration for the exotic or the unusual, it is no doubt true that during more recent years an increasing number of Occidental peoples have, through serious research and study, come to recognize the real value of Japanese art. For that reason, if we would have the West gain an understanding of the Yamato Race through a knowledge of our spiritual culture, we can do no better than to present it with an opportunity to know our art. This we believe, may best be done through historical treatment of the ancient art of our country as well as through a general survey of contemporary art. Our Committee on Intellectual Co-operation proposes to make use of both of these methods ; and to that end it commenced with the latter method last year by publishing the "Year Book of Japanese Art."

Because of the great haste with which the first issue of the Year Book had necessarily to be prepared it had many unsatisfactory points, both in the compilation and illustrations. In this, the second issue, we believe we have made many improvements. Owing, however, to the inadequacy of the funds available for this work, we are not able to make this book all that we would wish it to be ; particularly do we

regret having to restrict the number of copies to the minimum possible amount.

The publication of this Year Book has been made possible through the kind guidance of the Advisory Editor, Professor Sei-ichi Taki, Litt. D. and the unsparing efforts of the Editor-in-Chief, Assistant-Professor Inō Dan, the Associate Editor, Mr. Natsuhiko Ozaki, A.B., and Mr. Junzō Satō, Secretary of the Committee. Professor del Re of the Imperial University of Tōkyō has rendered invaluable assistance in reading the proofs. To him and to all other collaborators we desire here to render our deep felt thanks.

NATIONAL COMMITTEE
ON INTELLECTUAL COOPERATION.

Tokyo, July, 1929.

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CHAPTER I

INTRODUCTION

I. THE ENTHRONEMENT AND ART.

The Year 1928 was a memorable one for the people of Japan, for it witnessed the Enthronement of His Imperial Majesty, Emperor Hirohito. The Enthronement proper took place in Kyōto on November 10th, while the various attendant rites and functions were continued for several weeks afterwards.

The Enthronement ceremony was conducted according to forms which have been handed down in Japan from time immemorial. Even the various costumes and setting, the splendor and deep solemnity of which made a profound impression upon those who were privileged to witness the ceremony, were fashioned after a form established by the rigid hand of tradition as far back as the Heian period. The Enthronement was, moreover, an occasion for the Japanese people to pause and reflect upon the genealogical continuity of its ancestry as well as upon the civilization of the country which has flourished so vigorously and without interruption for more than two thousand years.

It may now be recalled that the Emperor Meiji, grandfather of His Imperial Majesty the present Emperor, ascended the throne amidst the disorder and confusion of the Restoration, while His Majesty's father, Emperor Taishō, was enthroned during the troublous times of the World War. In sharp contrast was the general atmosphere of peace that pervaded the entire world in 1928, which fact could not but greatly enhance the spontaneous joy with which last year the Japanese people celebrated the Imperial Enthronement. Many were the plans thought out by cities throughout the Empire for works and buildings of various kinds to commemorate the happy event. The laying out of parks, the erection of libraries, the founding of institutes for social service, as well as enter-

prises connected with art,—all of which—as fitting works of peace—were undertaken throughout the country in a gratifyingly large number.

The memorial projects bearing upon art which were undertaken were of two kinds. One consisted in the holding of temporary public exhibitions of the ancient and modern art objects of Japan borrowed for the purpose from temples, shrines and individual collectors, while the other was the adoption of plans for the construction of buildings and museums for the exhibition and preservation of works of art.

The Art exhibitions of 1928 termed “Enthronement Memorial Exhibitions” were many in number. The Ukiyoe Painting Exhibition held in Tōkyō in June under the auspices of the Hōchi-shimbun as well as the Exhibition of Chinese Masterpieces held in Tōkyō in December were intended to commemorate the Enthronement. But the exhibitions which the Enthronement truly gave rise to were those held at the Tōkyō Imperial Household Museum and at the Kyōto Onshi Museum. At the Tōkyō Imperial Household Museum were exhibited various articles which had been employed in the Enthronement ceremonies of the past and which have been preserved to this day as relics of a remote age, so that this exhibition was largely of an historical nature. The exhibition held on a grand scale from September to December at the Kyōto Onshi Museum instead, included art treasures loaned by temples, shrines and individual collectors from practically every corner of the country, and a few even by the Imperial Household. Forming a section of the other exhibition held simultaneously in Kyōto, it provided a splendid opportunity for the study of the ancient art and culture of Japan. Painting, sculpture, jappanning, ceramics, goldsmithery, dyeing and weaving,—in short, every branch of fine and applied art from the time of the introduction of Buddhism into Japan (552 A.D.) were presented and the highly advanced state of the civilization of ancient Japan was graphically shown. Particularly significant was the fact that among the articles belonging to the Imperial Household and the other owners were a number of rare treasures which had never before been exhibited to the general public.

Kyōto not content with this exhibition went further and collected, by general subscription, a fund of 1,500,000 yen for the construction of an art museum for which the city had so long felt a grave need. In

recent years the number of exhibitions, both of ancient and modern art, which are held in Japan has increased with phenomenal rapidity. And because of the recent tendency in Japanese painting toward screens and pictures of immense size as against the hand-scrolls which were more popular in the past, it is impossible properly to house an art exhibition of the present day in a small building. The Imperial Fine Arts Academy Exhibition has every year encountered great difficulty in Kyōto for lack of an adequate accommodation. For that reason the plan of an art gallery was broached, and in pursuance of this plan a sum exceeding the figure originally decided upon was collected before the close of 1928, and the work immediately begun upon the construction of a building in Okazaki Park.

As Tōkyō, fortunately, has not felt the inconvenience experienced by Kyōto because of the Art gallery in Ueno Park, which is under the administration of the Tōkyō Prefectural Government, a movement was set on foot in official circles and among private citizens for the reconstruction—through the joint efforts of the Government and prominent individuals—of the main building of the Museum in Ueno Park which was seriously damaged by the disastrous earthquake and fire of 1923,—which is upon completion, to be presented to the Imperial Household. Accordingly, through the good offices of Prince Iyesato Tokugawa, Viscount Eiichi Shibusawa, Prime Minister Baron Giichi Tanaka and President Yūkō Hamaguchi of the *Minscitō* party, a meeting of promoters was held on September 7th and the following officers designated :—President, Prince Tokugawa ; Vice-presidents, Marquis Hosokawa and Viscount Shibusawa ; Directors, Baron Goh, Professor Sei-ichi Taki, Baron Dan and Baron Nakashima. By raising a fund of 8,500,000 between the Government and private persons, it will be possible to build a magnificent museum of ancient Oriental art which will have an area of about sixty thousand square feet, or more than double the area of the main building of the Museum which the Imperial Household was then planning to reconstruct.

The value and need of art museums has by no means been lost sight of in Japan, but for various reasons, such as the difficulties of administration, the lack of a proper understanding of museums on the

part of the people, or the failure of the present museum adequately to serve the purposes of art study and the spreading of culture among the people owing to its having heretofore been administered by the Imperial Household, the growth of art museums has been greatly retarded.

It should be remembered, however, that only in relatively recent times Western countries have come to realize the real significance of art museums and to make adequate provisions for their equipment ; and even today, investigation and study are being continued to effect further improvements. It may therefore be considered fortunate that plans for the construction of a great art museum should have been postponed until now, because Japan will thus be able to incorporate into this plan the most up-to-date designs and systems of organization. In order however that an art museum may truly become a center for cultural study as well as an organ for the spread of culture, as its aim should be, it is not sufficient that the building should be of immense size ; its success or failure is wholly dependent upon the system of administration. It is earnestly hoped, therefore, that due attention will be paid to this point, and further, that the public may be enabled to see in the nearest future possible the wealth of art that Japan possesses.

II. GENERAL SURVEY OF ART EXHIBITIONS.

It was impossible not to feel that the success of the exhibitions of ancient art, such as the Exhibition of Foreign Paintings, the Ukiyoe Painting Exhibition and the Exhibition of the Masterpieces of the T'ang, Sung, Yüan and Ming Dynasties detracted in no small measure from the interest manifested in the exhibitions of modern paintings which were held one after another during 1928. This was so in spite of the fact that the work of our artists, as seen at the exhibitions of such art organizations as the Imperial Fine Arts Academy, the Institute of Japanese Art and the Nikakai, as well as at the exhibitions of individual artists, were not inferior to those of preceding years. In the Imperial Fine Arts Academy Exhibitions were exhibited the works of its leaders, Eikyū Matsuoka (Plate XV), Inshō Dōmoto (Plate III) and

Heihachirō Fukuda, who are constantly directing Japanese painting into heretofore unexplored fields, while among the paintings hung in the Institute of Japanese Art Exhibitions were "Hollyhocks" (*Hana-aoi*) by Taikan Yokoyama (Plate XXXI, XXXII). "Crane and Turkey" by Kokei Kobayashi (Plate XXXV) and the "Black Steed" by Kampō Araki, (Frontispiece)—all of which demonstrated the ample possibilities of Japanese painting as a medium for artistic expression. But these exhibitions failed to arouse the general interest as they had done in other years. In the Imperial Fine Arts Academy Exhibitions, in particular, many of the paintings were too commonplace. In addition to this, in the middle of the exhibition period, a rearrangement became necessary for want of sufficient space in which to display all the paintings at one time; and one could not but detect a sense of boredom which permeated the entire exhibitions. In sharp contrast to this was the Exhibition of the Masterpieces of the Meiji and Taishō Eras held in 1927 under the auspices of the Asahi-shimbun. The paintings were no fewer in number but being representative works by outstanding artists, they were viewed with keen attention. Similarly, the Ukiyoe Painting Exhibition held in June of 1928 under the auspices of the Hōchi-shimbun as well as the Exhibition held in Kyōto in commemoration of the Enthronement aroused keen interest on the part of the visitors.

Generally speaking, visitors have now reached the point where, in attending an exhibition of modern Japanese paintings, they make comparisons with the ancient paintings, while at the exhibitions of new paintings by our artists of the Western schools, they criticize with reference to the works of foreign artists which have been brought to Japan. In other words, those who had heretofore been attracted to the Imperial Fine Arts Academy Exhibitions simply by reason of its being under governmental auspices, or to other exhibitions by the publicity given to them by the newspapers or by the reputation of well-known artists have at last acquired the faculty for critical observation of new works of art. This fact will explain why, while the Ukiyoe Painting Exhibition proved so popular that, especially on Sundays, the exhibition rooms were literally crowded out, while the number of visitors at the 1928 Exhibi-

tion of the Imperial Fine Arts Academy barely exceeded 180,000 as against the 230,000 who attended it in 1927.

Japan heretofore having had no satisfactory art museum for the exhibition of its ancient art, the exhibitions of the works of our modern artists had been the only means available to satisfy the general public's love of art. This accounts for the monopoly of interest which had been enjoyed by the exhibitions of modern paintings and for the huge crowds that have visited them. Exhibitions have become the fashion. During the last two or three years, opportunities for seeing and appreciating the art of the past have increased greatly in number, with the result that public interest has gradually turned in that direction. It may be said that, except in the case of special students or connoisseurs of art, appreciation of ancient art can be developed only after prior contacts with modern art.

There is also another reason for the decreasing interest in modern art: that is, as was stated in the "Asahi Art Annual," the defect in the system of judging followed in the various exhibitions, a defect most pronounced in the case of the Imperial Fine Arts Academy.

It is provided in the regulations of the Department of Education that "The Imperial Fine Arts Academy shall be administered by the Minister of Education and its object shall be to encourage and aid the development of art; it shall give its opinion concerning art whenever requested by the Minister of Education and may, moreover, make proposals to him upon important matters relating to art." It will thus be obvious that the mission of the Imperial Fine Arts Academy is exceedingly wide, but, in point of fact, its present activities are confined to holding a single exhibition each year. Furthermore, because its Hanging Committee has been chosen from among active artists, there has been a gradually increasing conflict between the influences of the various individual judges, each of whom exercises his influence to protect the interests of his own particular school or of the organization to which he belongs. As a result of the general dissatisfaction caused, the group comprising the Institute of Japanese Art which was making such promising progress under the leadership of the late Kakuzō Okakura, and in the field of Western painting, the Nikakai severed their

connections with the Imperial Fine Arts Academy. In 1928, the sculptors belonging to the influential school of Fumio Asakura refused in a body to participate in the exhibition because only one member of the Asakura school was nominated to the Hanging Committee.

To be sure, the numerical predominance of the works of mediocre over those of gifted artists in the large exhibitions sponsored by the government is not a phenomenon peculiar to Japan. But how to improve the present system of appointing active artists as judges and by such improvement to make the exhibitions more significant and more representative of the nation, is a problem to which the Japanese Government must give its most careful consideration. It is an undeniable fact that the Institute of Japanese Art, too, has of late been getting into a rut, by more or less blindly following the form and style of the great masters.

On the other hand, the exhibitions held by individual painters during 1928 gradually came to win public favor and recognition. Small exhibitions held by a group of artists or those held for some special purpose also increased in number, and in many instances they were productive of far better results than the large exhibitions. The exhibition of Western paintings by the Chinese artist Wan Chi-yüan and that of the Western paintings of Chinese and Indian landscapes by Banka Maruyama which were held in January 1928; the exhibition of water colour paintings by the late Tōjirō Ōshita which was held in April at the Franco-Japanese Art Gallery; the exhibitions of oil paintings executed by the late Gorō Tōyama during his sojourn in France and of the recent works of the Japanese painter Kōichiro Kondō, held in June; and the exhibition of the recent paintings by Ryūshi Kawabata held in October;—all of these revealed the artists' characteristics to a far greater extent than the larger exhibitions. It is reasonable to suppose, therefore, that the people who are already discontented with the large exhibitions will more and more look to the smaller exhibitions of individual artists to gratify their love for and interest in art.

III. THE APPRECIATION OF CHINESE PAINTING IN JAPAN.

The introduction of Chinese painting into Japan probably coincides with that of Buddhism, somewhere in the 7th or 8th centuries, when

the Buddhist paintings of China were brought to Japan in great quantities as the influence of Buddhism spread through our country. Chinese painters, also, came to Japan in considerable numbers at that time. Paintings supposedly belonging to the T'ang dynasty which have a reliable history are extremely rare, and it is only very recently that it has become possible to see historically genuine paintings of that period thanks to a discovery made in the course of excavations carried on in Central Asia. But because the ancient cities of Central Asia such as Tun-huang, for instance, were situated on the frontiers and far removed from the center of Chinese civilization, it may still be said that there are very few paintings in which the art and the style of the painters of Toyang and other cities of China proper figuring prominently in art-history may be directly studied.

In Japan, however, the relics of the 7th and 8th centuries have been carefully preserved in temples, shrines, or as treasures of the Imperial Household, so that their history is accurately known. Such treasures as the mural paintings of the Hōryūji temple and the portrait of the Goddess Kichijōten belonging to the Yakushiji temple show a technique superior to that of the paintings unearthed in Central Asia. Among the paintings which have been preserved in Japan from that period are portraits of the early priests of the Shingon Sect which were brought to Japan by the Priest Kūkai when he returned from China in the year 806 A.D. There can be no doubt that these were painted by Li Shên (Plate LXXXVII, LXXXVIII) whose name is famous in the history of Chinese painting, and as such, they may be legitimately considered to belong to the T'ang dynasty.

Although, during the Heian period, Japan temporarily discontinued her intercourse with China because of the troublous times which prevailed toward the close of the T'ang dynasty, intercourse with China was resumed under the Sung dynasty; and, especially during the Ming dynasty, the Ashikaga Shōguns welcomed the priests of the Zen Sect in large numbers, and many Chinese paintings of the Sung and Yüan dynasties were also brought to Japan, most of which have been preserved with great care in temples, shrines and in the private collections of *daimyōs*.

Opinions vary very considerably as to the value of the Chinese paintings which were brought to Japan during this period. For instance, the late Mr. Charles L. Freer of Detroit, who had amassed a huge collection of Chinese paintings, once pointed out that very few Japanese artists had gone to China for purposes of study and that among the Chinese paintings brought to Japan long ago were many which had been picked up by Japanese merchant vessels in the ports of Southern China, and that upon such "readymade merchandise," the Japanese have wrongly based their opinions of Chinese painting. Of course, it cannot be denied that some of the Chinese paintings which were brought to Japan were of such questionable character as to warrant this severe criticism, but it would be rash to come to this conclusion with regard to all of them because it is no less true that some are of greater value than any of paintings that can be found in China today.

During the Ashikaga period the encouragement given by the Shōgunate as well as the scholarly and artistic taste of the Zen priests prompted Japanese painters to assiduously study the paintings of the Sung, Yüan and Ming dynasties, and as a result, there appeared such celebrated painters as Josetsu, Shūbun, Sesshū, Masanobu Kanō and Motonobu Kanō, a few of whom even went to China to carry on their studies, while, Sesshū who went to China in 1467 succeeded in gaining distinct recognition in the art world of that country.

Subsequently, however, the Kanō school, which traces its origin back to Masanobu and Motonobu Kanō, began gradually to "Japanize" the India-ink painting of the Sung dynasty by the introduction of decorative elements and created the style which is known as the Kanō School of Japan. While the painters of the Kanō School, employed by the Shōgunate and the various *daimyōs*, were developing a peculiar style entirely unaffected by the changes taking place in the style of painting in China, the influence of a new style of Chinese painting began to be felt in Japan. This was that of the *Literati* school of painting which reached its zenith of popularity between the latter part of the 17th century and the early part of the 18th century.

This style of Chinese painting reached its highest point during the last half of the Ming dynasty and the earlier part of the Ch'ing dynasty.

Its origin can be traced to the Sung dynasty, and the school produced many skilled painters during the Ming dynasty continuing to grow in popularity in the successive periods. This school was introduced into Japan during the Tokugawa period by the priests of the Ōbaku Sect, a branch of the Zen Sect, and by such Chinese painters as I-jan, I Fuchiu and Shên Nan-pin who came to Nagasaki at that time, and was quickly adopted by the painters who were either annoyed with the Kanō School or could not enter the service of the Shōgunate. Among the painters of the Literati School of Japan were some who were no less accomplished in literature and scholarship than the Literati painters of China, and not a few of them exerted a great influence upon the thought and life of the Tokugawa period. Such were the poet Buson Yosa, Taiga Ike, Chikuden Tanomura of Kyūshū and Kazan Watanabe who was imprisoned for advocating the opening of the country to foreign intercourse and died by his own hand.

Just as the Japanese artists of the Chinese school during the Ashikaga period had found few opportunities to study directly the masterpieces of the Sung, Yüan and Ming dynasties, so during the 17th and 18th centuries, when the Chinese Literati School was most popular, Japanese painters had little opportunity to learn by direct contact with the works of the leading Chinese painters. While many of them developed a style of their own, a few grasped the spirit of the Chinese literati remarkably well notwithstanding the tremendous obstacles they had to overcome. The achievement of these artists attests to the vigorous spirit of study and inquiry possessed by the Japanese people. During the Ashikaga period, the painters of the Chinese Literati School and those of the school of pure Japanese art carried on their creative activities side by side, each being influenced by the other.

If a genuine painting by an ancient master could be found in China today, it is quite conceivable that most of the paintings of the Chinese school in Japan might not compare favourably with it. But the fact that these artists were always striving to enrich the art of Japan by unsparingly assiduous efforts to master the art of another country and thereby to grasp its noble spirit may be considered to have made possible the advancement of Japanese painting to its present state.

In conclusion, it should be added that the exhibition of Chinese paintings brought to Japan by collectors of Chinese art, held in December of 1928, proved beyond doubt the enthusiastic appreciation with which Chinese painting has been regarded in Japan from a very distant past.

CHAPTER II

NATIONAL TREASURES AND BUILDINGS UNDER SPECIAL PROTECTION

During the Meiji era a movement in favour of the preservation of national characteristics was vigorously pushed forward for a time as a reaction against the blind imitation of the West prevailing in the earlier years of New Japan. One of the fruits of this movement was the organization, by the Imperial Household Department, of a Committee for the Investigation of Historic and Art Treasures in 1889, under the initiative of Baron Kuki and of Kakuzō Okakura, respectively Director and Chief of the Art Department of the Imperial Household Museum, acting on the original suggestion made by Prof. Fenollosa. This committee carried out the work of inspecting the treasures in the possession of temples and shrines in all parts of Japan and testimonials were awarded to those judged of high merit. The committee confined its work to these two activities and no means for protecting these treasures were provided. This pioneer work in the investigation of the historic and art monuments of this country formed, however, the nucleus of a system of protection by law of national treasures and historical buildings organized in 1897.

By "national treasures" are designated such treasures in the possession of temples and shrines as are considered of special historic value or serving as models of art, and accordingly classified by the Education Department. National treasures, when officially designated as such, cannot be disposed of or seized unless the special permission of the authorities concerned has been obtained.

Temples and shrines owning national treasures are not at liberty to decline when their exhibition in a Government or public museum is ordered by the Minister of Education. National treasures may enjoy the benefit of a subsidy, in the case of necessity, from the State Treasury.

Buildings designated as being special protection are subject to regulations similar to those governing National treasures.

National treasures and buildings under special protection are placed under the control of the Religions Bureau of the Education Department. Their designation and repair are decided upon by the Minister of Education on the findings of a conference of the Commission for the Preservation of Old Shrines and Temples, which is presided over by the Minister.

National treasures other than the images representing the chief deities in the respective temples and shrines are classified as follows :—

- (A) those distinguished for the excellence of their workmanship,
- (B) those distinguished for the interest of their origin,
- (C) those distinguished for their historic value.

Class A is subdivided into four grades according to the degree of excellence of the workmanship. Grants are made from the Treasury in accordance with these grades.

The first list of national treasures and buildings under special protection was made in 1897.

The list of national treasures for the year 1928 is as follows :—

FIRST SERIES (April)

CLASS	GRADE	NATURE	NAME	OWNER
A	4th	Painting	Sliding-door Painting (Hsi-hu Lake, Three Laughters of Hu-hsi valley, 500 Rakan, Waterfall and Waves) by Taiga Ike (Plate CXII)	Mampukuji temple, Uji-mura, Kyōto-fu.
"	"	"	Sliding-door Painting (Landscape) by Taiga Ike (Plate CXI)	Henjōkōin temple, Kōyasan, Wakayama-ken.
"	"	"	Paper Screen Painting (Four White-haired Savants retiring to Shang-shan Hill, etc.) by Chokuan Soga	Henjōkōin temple, Kōyasan, Wakayama-ken.
"	"	"	Sliding-door Painting (Plum blossoms and Pheasants)	Kongōsanmaiin temple, Kōyasan, Wakayama-ken.
"	"	"	Mandara (2 rolls)	Myōhōin temple, Kōyasan, Wakayama-ken.

CLASS	GRADE	NATURE	NAME	OWNER
A	3rd	Sculpture	Wooden image of Priest Mangan	Hakone-jinja shrine, Motohakone-mura, Kanagawa-ken.
		Sculpture	Wooden image of Aizen	Akaiwadera temple, Ishimaki-mura, Yana-gun, Aichi-ken.
		"	Wooden image of Yakushi	Yakushidō temple, Sekishiba-mura, Yama-gun, Fukushima-ken.
		"	Bronze image of Kannon (Eleven-faced) with two attendants	Kannondō temple, Shintsuru-mura, Ōnuma-gun, Fukushima-ken.
"	"	"	Mandaras (carved on the boards)	Myōhōin temple, Kōyasan, Wakayama-ken.
"	4th	Applied Art	Bronze Gong with Peacocks' figure	Rengain temple, Kōyasan, Wakayama-ken.
"	"	"	Bronze Bell with Five-clawed Handle	Shōchiin temple, Kōyasan, Wakayama-ken.
C	"	"	19 Bronze Plates with Hokekyō Sutra carved on them	Chōanji temple, Higashi-tsugo-mura, Nishi-Kokutō-gun, Ōita-ken.
"	"	"	Bronze Bell, with the inscription 1612 A.D.	Nakagawa-jinja shrine, Tamaki-chō, Shokun'yū-gun, Ōita-ken.
"	"	Sword	Long Sword by Kuniyoshi	Tsurugaoka-Hachimangū shrine, Kamakura, Kanagawa-ken.
"	"	"	Long Sword by Masatsune	"
"	"	"	Long Sword by Nagamitsu	"
"	"	"	Short Sword	Tamnoyama-jinja shrine, Tonomine-mura, Nara-ken.
"	"	"	Long Sword	Atsuta-jingū shrine, Nagoya, Aichi-ken.
"	"	"	Long Sword by Yoshinori	Sakakiyama-jinja shrine, Gifu-ken.
"	"	"	Long Sword by Chikakage	Shimmei-jinja shrine, Naeki-chō, Gifu-ken.
"	"	"	Long Sword by Kotetsu	Tōshōgū shrine, Wakanoura-chō, Wakayama-ken.
"	"	"	Long Sword by Sukekane	Shinonome-jinja shrine, Sugiyamachi, Matsuyama, Ehime-ken.
"	"	"	Long Sword by Kuniyuki	Isaniwa-jinja shrine, Yuno-machi, Dōgo, Ehime-ken.
"	"	"	Long Sword by Kunihiro	Ōyamazumi-jinja shrine, Miya-mura, Ochi-gun, Ehime-ken.
"	"	"	Long Sword	Fujinami-jinja shrine, Ottesuji, Kōchi, Kōchi-ken.

CLASS	GRADE	NATURE	NAME	OWNER
C	4th	Sword	Long Sword	Fujinami-jinja shrine, Ottesuji, Kōchi, Kōchi-ken.

SECOND SERIES (August)

CLASS	GRADE	NATURE	NAME	OWNER
		Sculpture	Wooden Image of the Priest Nichiren	Honmonji temple, Ikegami-mura, Tōkyō-fu.
A	4th	Sculpture	Wooden images of Amida with two attendants (Plate CXIII)	Daihiganji temple, Masudo-mura, Nishitama- gun, Tōkyō-fu.
"	"	"	Bronze image of Amida	Yawata-jinja shrine, Tama-mura, Tōkyō-fu.
"	"	"	Wooden Image of Amida	Tōkakuin temple, Moto-mura, Hiki-gun, Sai- tama-ken.
		"	Iron images of Fudō with two attendants	Ōyamadera temple, Kanagawa-ken.
"	"	"	Iron image of Amida	Zenshōji temple, Haga-mura, Seta-gun, Gumma-ken.
"	"	"	Wooden image of Fudō	Saifukuji temple, Narasaka-chō, Nara-ken.
"	"	"	Wooden image of Bisha- mon-ten	"
"	"	"	Wooden image of Karitelmo (Plate CXIV)	Onjōji temple, Ōtsu, Shiga-ken.
"	"	"	Wooden image of Aizen	"
"	"	"	Wooden image of a lion	"
"	"	"	Wooden image of a Korean dog	Shirahige-jinja shrine, Asahi-mura, Asai-gun, Nara-ken.
"	"	"	Lacquered images of the twelve Guardian Kings	Yakushidō temple, Takatoki-mura, Ika-gun, Nara-ken.
"	"	"	Bronze image of Zaō-gongen	Mitake-jinja shrine, Hanayama-mura, Kuriha- ra-gun, Miyagi-ken.
		Sculpture	Wooden image of eleven- faced Kannon	Hōjunji temple, Uryū-mura, Toshiaki-gun, Fukui-ken.
		"	Wooden image of Amida	Chōrakuji temple, Ōshima-mura, Ōshii-gun, Fukui-ken.
A	4th	"	Wooden image of Tamon- ten	"
		"	Wooden image of Amida	Kōmyōbō temple, Minami-kikuchi-mura, Toyota-gun, Hiroshima- ken.

CLASS	GRADE	NATURE	NAME	OWNER
		Sculpture	Wooden image of eleven-faced Kannon	Kannon-dō temple, Kōyama-chō, Sena-gun, Hiroshima-ken.
C		Applied Art	Bronze bell	Yōjuin temple, Minami-chō, Kawagoe, Saitama-ken.
"		Sword	Long Sword by Yukihira	Yasaka-jinja shrine, Gion-machi, Kyōto.

Buildings under special protection added to the list in 1928 are as follows :—

Name of Building	Location
Jizōdō hall	Shōfukuji temple, Higashi-murayama-mura, Kitatama-gun, Tōkyō-fu.
Tōba (three storied pagoda)	Ikarugadera temple, Ikaruga-mura, Ibo-gun, Hyōgo-ken.
Chinkō-mon gate	Atsuta-jingū shrine, Nagoya, Aichi-ken.
Niō-mon gate	Ryūsenji temple, Shidami-mura, Higashi-kasuga-gun, Aichi-ken.
Hōdō hall (Main hall)	Zuiryūji temple, Takaoka, Toyama-ken.
Sōmon gate	"

The most valuable 1st grade objects (Class A) among national treasure so far designated are listed below :—

Subject	Owner
1. Coloured picture on silk of Amida appearing from behind a mountain (Yamagoshi Amida). (Painting in colour)	Zenrinji temple, Kyōto.
2. Coloured portraits on silk of the seven founders of the Shingon sect. (Painting in colour)	Kyōōgokokuji temple, Kyōto.
3. Three monochrome pictures on silk of Kannon, monks and crane. (Painting)	Daitokuji temple, Kyōto.
4. Coloured picture of Buddha appearing from a gold coffin. (Painting in colour)	Chōhōji temple, Kyōto-fu.
5. Coloured picture of Kichijōten. (Painting in colour)	Yakushiji temple, Kyōto-fu.
6. Coloured picture of Miroku. (Painting in colour)	Hōzanji temple, Nara-ken.
7. Coloured picture of the death-bed scene of Buddha (Butsu-nehanzu). (Painting in colour)	Kongōbuji temple, Wakayama-ken.
8. Three coloured pictures of Amida and twenty-five Bosatsu. (Painting in colour)	"

Subject	Owner
9. Three coloured pictures of Kongōku, Muryōkoku, and Jūrōkoku. (Painting in colour)	Kongōbuji temple, Wakayama-ken.
10. Thirty-three scrolls of coloured pictures decorating sacred texts. (Painting in colour)	Itsukushima-jinja shrine, Itsukushima, Hiroshima- ken.
11. Plaster images of Shikkongōjin. (polychrome)	Hokkedō hall, Tōdaiji temple, Nara.
12. 4 plaster images of Shitennō. (polychrome)	Kaidai-in hall, Tōdaiji temple, Nara.
13. Wooden images of Seshin and Muchaku. (polychrome)	Kōfukuji temple, Nara.
14. 4 wooden images of Shitennō. (polychrome)	Hōryūji temple, Nara-ken.
15. 3 Bronze images of Amida and attendants.	Hōryūji temple, Nara-ken.
16. Bronze plate embossed with Buddhist figures.	Hasedera temple, Nara-ken.
17. Lacquered image of eleven faced Kannon.	Shōrinji temple, Nara-ken.

The principal buildings under special protection are as follows :—

ASUKA PERIOD (540-710)

1. Kondō hall, Hōryūji temple, Nara-ken.
2. Chūmon gate, Hōryūji temple, Nara-ken.
3. Five storied pagoda, Hōryūji temple, Nara-ken.
4. Kairō gallery, Hōryūji temple, Nara-ken.
5. Three storied pagoda, Hokkiji temple, Nara-ken.
6. Three storied pagoda, Hōryūji temple, Nara-ken.
7. Stone pagoda, Sekitōji temple, Shiga-ken.

NARA PERIOD (710-794)

1. Hokkedō hall, Tōdaiji temple, Nara.
2. Tengaimon gate, Tōdaiji temple, Nara.
3. Kangakuin repository, Tōdaiji temple, Nara.
4. Hokkedō repository, Tōdaiji temple, Nara.
5. Hondō (main hall), Shinyakushiji temple, Nara.
6. Saikondō hall, Kairyūji temple, Nara-ken.
7. Kondō hall, Tōshōdaiji temple, Nara-ken.
8. Kōdō hall, Tōshōdaiji temple, Nara-ken.
9. Kyōsō repository, Tōshōdaiji temple, Nara-ken.
10. Hōsō repository, Tōshōdaiji temple, Nara-ken.
11. Three storied pagoda, Yakushiji temple, Nara-ken.

12. Yumedono hall, Hōryūji temple, Nara-ken.
13. Kyōzō repository, Hōryūji temple, Nara-ken.
14. Dēpōdō hall, Hōryūji temple, Nara-ken.
15. Jikidō hall and Saiden hall, Hōryūji temple, Nara-ken.
16. Tōdaimon gate, Hōryūji temple, Nara-ken.
17. East pagoda, Taimaji temple, Nara-ken.
18. West pagoda, Taimaji temple, Nara-ken.
19. Hakkakudō hall, (octagonal hall), Eizanji temple, Nara-ken.
20. Seven storied stone pagoda, Eizanji temple.

JOGAN PERIOD (794-889)

1. Kyōzō repository, Tōdaiji temple, Nara.
2. Five storied pagoda, Murōji temple, Nara-ken.
3. Kondō hall, Murōji temple, Nara-ken.
4. Stone hall, Butsuryūji temple, Nara-ken.
5. Stone pagoda, Omishi-jinja shrine, Nara-ken.
6. Sorintō (head ornament of pagoda), Enryakuji, Shiga-ken.

FUJIWARA PERIOD (889-1192)

1. Hondō (main hall), Sanzenin temple, Kyōto.
2. Five storied pagoda, Daigoji temple, Kyōto.
3. Yakushidō hall, Daigoji temple, Kyōto.
4. Amidadō hall, Hōkaiji temple, Kyōto.
5. Hōdō hall, Byōdōin temple, Kyōto.
6. Main building of Ujigami-jinja shrine, Kyōto.
7. Hondō (main hall), Joruriji temple, Kyōto-fu.
8. Main building of Kasuga-jinja shrine, Nara.
9. Main building of Wakamiya-jinja shrine, affiliated with Kasuga-jinja shrine, Nara.
10. Daikodo hall, Hōryūji temple, Nara-ken.
11. Shuro (belfry), Hōryūji temple, Nara-ken.
12. Rōmon gate, Chōgakuji temple, Nara-ken.
13. Hondō (main hall), Ishiyamadera temple, Kyōto-fu.
14. Taishidō hall, Kakurinji temple, Hyōgo-ken.
15. Jōgyōdō hall, Kakurinji temple, Hyōgo-ken.
16. Okunoin (sanctuary), Sambutsuji temple, Tottori-ken.
17. Kyōzō repository, Sambutsuji temple, Tottori-ken.
18. Hondō (main hall) Yakushidō temple, Kochi-ken.
19. Daitō pagoda, Fukidera temple, Oita-ken.
20. Hondō (main hall), Fukutokuan temple, Nagano-ken.
21. Amidadō hall, Amidadō temple, Fukushima-ken.
22. Amidadō hall, Kōzōji temple, Miyagi-ken.
23. Konjikidō hall, Chūsonji temple, Iwate-ken.
24. Kyōzō repository, Chūsonji temple, Iwate-ken.

KAMAKURA PERIOD (1192-1337)

1. Tahōtō pagoda, Ishiyamadera temple, Shiga-ken.
2. Hondō (main hall), Myōhōin temple, Kyōto.

3. Hondō (main hall), Taimadera temple, Nara-ken.
4. Korō (drum tower), Tōshōdaiji temple, Nara-ken.
5. Nandaimon gate, Tōdaiji temple, Nara.
6. Shurō (belfry) Tōdaiji temple, Nara.
7. Shariden hall, Engakuji temple, Kamakura, Kanagawa-ken.

Buildings of more recent date are omitted from these lists.

The Commission for the Preservation of Old Shrines and Temples usually meets twice a year, when the designation of national treasures and buildings under special protection or grants for repairs are decided upon and memorialized to the Minister of Education. The number of designations and repairs during a year is not fixed, the matter being regulated by the state of the budget and other considerations. The commission consists of a chairman and 25 commissioners who are Government officials or persons well versed in Japanese history or fine arts.

The Commission held two sessions in 1928—one in April and the other in August. The business transacted consisted in the designation of national treasures and buildings under special protection and the grant of financial aid.

The officials of the Commission are : Baron Ryūichi Kuki, *President*; *Commissioners* : Dr. Chūta Itō, Mr. Kanae Kubota, Dr. Sanji Mikami, Mr. Yūsaku Imaizumi, Dr. Tei Sekino, Mr. Nakasaburō Ogino, Dr. Sei-ichi Taki, Mr. Chūnosuke Niino, Viscount Yorihira Matsudaira, Dr. Torajirō Naitō, Mr. Tomoto Kobori, Dr. Yasushi Tsukamoto, Dr. Yonekichi Miyake, Dr. Goichi Takeda, Dr. Katsumi Kuroita, Mr. Rikichirō Fukui, Dr. Zennosuke Tsuji, Mr. Juichi Shimomura, Mr. Teijirō Mizoguchi, Mr. Junjirō Oda, Mr. Kōun Takamura, Mr. Miyamatsu Mitsuya, Mr. Shigeru Yoshida ; *Commissioners* : (temporary), Dr. Masumi Chikashige and Dr. Sei-ichi Ōi.

CHAPTER III

ART MUSEUMS

1. TŌKYŌ IMPERIAL HOUSEHOLD MUSEUM : Ueno Park, Tōkyō ; open daily from 9 a.m. to 4 p.m. *Departments* : Art and History.

The main building of the Museum was destroyed in the earthquake of 1923, and the exhibits are now housed in the Hyōkeikan, which was left untouched by the great disaster. The ground floor is used for the display of specimens of the industrial arts of Japan and China, ancient and modern, while the first floor is given up to Japanese and Chinese paintings, which are changed once a month. It was fortunate that the havoc worked by the earthquake was confined to the buildings, the contents having escaped any serious damage. These are now stored in a depository, and a student may have access to them by applying to the authorities. The Museum issues catalogues, photogravure reproductions of the more notable exhibits, picture post-cards, and pamphlets. These can be obtained at the stalls on the premises.

The exhibits consist of objects belonging to the Imperial Household, national treasures in the possession of temples and shrines entrusted to the Museum for custody, property of the Museum, and loans from private collections. Among the most conspicuous of the works of art owned by the Museum are a portrait of the Fugen Bosatsu, a representative specimen of Buddhist painting of the Fujiwara period ; an India-ink monochrome landscape by Sesshū ; and some masterpieces of gold-lacquer work.

The Museum was founded in 1872 as a part of the programme of the exhibition held in that year. It was transferred to the present site in Ueno Park in 1882, and in the following year the buildings destroyed in the recent earthquake were completed. The institution was placed under the control of the Imperial Household Department in 1886. The departments then comprised history, art, industrial arts, and natural history.

In 1902 the Hyōkei-kan, the present building which survived the earthquake, was presented to the Imperial Household by the citizens of Tōkyō as a token of congratulation on the occasion of the wedding of the Emperor Taishō. In 1924 the natural history department was placed under the care of the Education Department, and the scope of the Museum was reduced to history and art. The plan of reconstruction of the Museum has been drawn up by the Imperial Household Department, by which a new building is supposed to be going to be built at a cost of 2,500,000 yen, the work to extend over five years commencing 1929.

But, by way of commemorating the Enthronement Ceremony of 1928, a plan was proposed to restore the museum through the joint efforts of the Government and of individual citizens for presentation to the Imperial Household. This plan is now making steady progress. And in order to carry it out the Society for the Endowment of the Restoration of the Imperial Household Museum was organized with Prince Tokugawa as President ;—The Vice-Presidents being Marquis Hosokawa and Viscount Shibusawa, and Directors, Baron Goh, Baron Dan, Baron Nakashima, Professor Taki and others. It is proposed to raise a fund of 8,500,000 yen from the Government and prominent individuals and to construct a museum of more than 600,000 square feet or more than double the size of the main building of the Imperial Museum which the Imperial Household was then already planning to reconstruct. This museum, when completed, will be the finest of its kind in the Orient.

OFFICIALS.—*President* : Yoshihiro Ōshima ; *Manager* : Masaaki Yajima ; *Chief of the History Department* : Kenji Takahashi ; *Chief of the Art Department* : Teijirō Mizoguchi.

2. IMPERIAL HOUSEHOLD MUSEUM at Nara : In Nara Park ; open daily from 9 a.m. to 4 p.m. ; closed from Dec. 25th to Jan. 5th. *Departments* : History and Art.

This Museum, like that of Tōkyō, belongs to the Imperial Household Department. A large percentage of the exhibits are national treasures in the possession of temples and shrines entrusted to the Museum for safekeeping. Buddhist sculptures of the Nara period are

amply and excellently represented. Pictures are changed twice a month. Catalogues and pictures of the exhibits are on sale on the premises.

Director : Kanae Kubota.

3. KYŌTO ONSHI MUSEUM : In Shichijō, Kyōto ; open daily from 9 a.m. to 4 p.m., closed from Dec. 25th to Jan. 5th. *Departments* : Art and History.

This Museum, like the two already mentioned, formerly belonged to the Imperial Household Department, but it was given to the city of Kyōto in 1924 in commemoration of the wedding of the present Sovereign and is now a municipal institution. The exhibits are chiefly national treasures from shrines and temples and specimens from private collections, in Kyōto and the neighbourhood. The Museum is notable for its pictures by ancient Chinese and Japanese masters.

OFFICIALS.—*Director* : Fujio Wada ; *Advisors* : Kanae Kubota and Yasunosuke Seki.

4. CHIŌKOKAN : In Uji Yamada, Mie-ken.

The site of this Museum is that of the famous Ise-jingū shrine. The collections relate chiefly to the genesis of the Japanese race, such as stone implements, clay figures and utensils, swords and other archeological objects unearthed from ancient mounds.

5. REIHŌKAN : At Kōya-san, Wakayama-ken.

Mt. Koya was selected as the monastic site of the Shingon sect of Buddhism in the 9th century by Kōbō Daishi. It has since become the most sacred spot to followers of that sect. On the mountain there are at present over 130 temples. In 1921 the more prominent of the treasures in the possession of these temples were gathered in a gallery for the convenience of the public. This is known as Reihōkan, the museum of Kōya. The exhibits are Buddhist images, pictures, and scriptures, and historic documents, and these are changed once a month.

Director : Chitō Izumi.

6. TREASURY, KANSHIN-JI : In Kanshinji-mura, Minami-Kawachi-gun, Ōsaka-fu.

The Kanshinji is a temple belonging to the Shingon sect, having been founded by Kōbō Daishi. It is rich in national treasures, amongst which an image of Nyoirin Kannon—a masterpiece of the early Heian period—is the most noteworthy. In the treasury Buddhist images and other historic relics in the possession of the temple are exhibited to the public. The temple is accessible from Ōsaka by the Kōya Railway. Visitors alight at Nagano station, which is reached in about 1¹/₂ hrs. from Ōsaka ; from there an automobile service is available to the temple.

7. TREASURY, KŌRYŪJI : At Uzumasa-mura, Kadono-gun, Kyōto-fu.

This temple, having been founded by Prince Shōtoku, the Constantine of Buddhism in Japan, is one of the oldest fanes in Japan. In 1921, when the 13th centenary of the birth of the Prince was celebrated in Japan, the treasury was constructed to house and exhibit Buddhist images and other object of historic interest. The Buddhist figures on view are distinguished for their peculiar design and highly appreciated by students of the history of Buddhist art in this country. The publications issued by the temple are a catalogue, a history of the temple, and picture post-cards.

8. REIHŌKAN, NINNA-JI : At Omoro, Kadono-gun, Kyōto-fu.

The Ninna-ji belonging to the Shingon sect was founded in the 9th century at the pious desire of the Emperor Kōkō. The temple owns 130 national treasures. The Museum, which dates from 1927, is open daily to the public.

9. MUSEUM OF THE FACULTY OF LETTERS, Imperial University, in Kyōto.

The Museum contains object of historic interest relating to Japan, China, and the West. The exhibits include 3,000 archeological specimens. The institution is thrown open to the public from time to time. Students, however, may have access to it at any time on application.

10. KANKOKAN : In Hiroshima.

This Museum is the private property of Marquis Asano, the former feudal lord of the clan, of whose mansion it forms a part. The exhibits are family collections made by succeeding members of the family, and include pictures of great merit executed by Chinese artists of the Sung and Ming periods. Old Japanese pictures are also well represented.

The Museum is open on even-number days, when the public are also permitted to see the Marquis's beautiful landscape garden.

11. TREASURY OF THE ITSUKUSHIMA SHRINE : At Miyajima.

This treasury contains, among other things of interest, some relics connected with the time of the Taira clan—11th century. Among the exhibits armour, swords, and votive tablets predominate.

12. KOKUHŌKAN : At Kamakura.

This Museum is intended for the exhibition of treasures in the possession of the temples and shrines at Kamakura and its vicinity. Kamakura having been the seat of the militaristic government under the Minamoto Family from the 12th to the 14th century, in the temples of Kamakura some superb examples of the art of that time are still to be found. Most of these consist of sculpture, and consequently the majority of the articles displayed in this museum are works of that period. The work of construction was started in 1927 and completed in 1928.

13. SANDA MUSEUM : At Sanda, Arima-gun, Hyōgo-ken.

This was opened in 1914 and is under the management of the local authorities. It contains an excellent collection of 130 old earthenware pots owned by Baron Kuki, old Japanese pictures, etc. The Museum is open daily.

14. GOVERNMENTAL MUSEUM : At Seoul, Chōsen.

This is a museum of Korean culture, to which the buildings of the Keifuku Palace have been appropriated. The exhibits are chiefly relics gathered during Government explorations of historic sites in Chōsen—such as stone implements, objects unearthed in the Rakurō district, monuments connected with the beginnings of Buddhism in the peninsula, copies of mural paintings in sepulchres, finds from excavations in Central Asia, souvenirs of the Li dynasty in Chōsen. A student may have access to objects not on show by special permission. Open daily except Monday. Publications : A Korean Chronology, the Museum Bulletin, A Guide to the Museum, and picture post-cards.

Manager : Ryōsaku Fujita.

15. KEISHŪ MUSEUM : In Keishū-gun, Keishō-hokudō, Chōsen.

This is the outcome of a museum maintained by local Japanese residents for the preservation of historic objects discovered in Keishū, which is a good field for exploration as it was the capital of the Shiragi dynasty dating from the 5th or 6th centuries. The institution was placed under government control in 1926, as a branch of the Museum at Seoul. Open daily except Mondays and the beginning and end of the year.

Manager : Hideo Moroshika.

16. PRINCE LI'S MUSEUM : In Seoul, Chōsen.

The Museum is attached to the Shōkei Palace of Prince Li at Seoul. It was founded in 1907, and with it are connected a zoological garden, a botanical garden, and a library. The Museum is rich in exhibits illustrative of the history and culture of Chōsen. Specimens mostly belong to the times subsequent to the Stone Age such as ceramics, metal ware, and jade objects. Besides these, there are Buddhist paintings and natural history specimens, the total exhibits numbering 18,184. Open throughout the year, except at the beginning and end of the year. Publications : A photographic album in three volumes (¥25.00) and a collection of mural paintings in old sepulchres in Chōsen (¥8.00).

17. KANTŌ-CHŌ MUSEUM : At Port Arthur.

This Museum is under government control and its exhibits comprise antiques relating to China and Mongolia. Founded in 1918. Open daily except Mondays.

Director : Naomiki Hirose.

CHAPTER IV

SHOSO-IN REPOSITORY

NARA PARK, NARA

The Shōsō-in Imperial repository of Nara, originally belonged to the Tōdai-ji, and as it was used for storing articles of great value, it was placed in charge of the Home Office in 1871, and in 1884 the Imperial Household Department took over its custody, and an Imperial messenger alone was allowed to open or seal the treasury. Since 1887 the airing of the contents has been carried out in the autumn of every year, and during the airing time certain individuals are granted the privilege of inspection. The airing extends over three weeks, usually beginning on November 1st, although the date is movable.

Anyone desirous of obtaining permission to see the Shōsō-in should send in a written application to the President of Tōkyō Imperial Household Museum within the period announced in the Official Gazette, usually from October 1st to 30th.

Foreigners wanting to have the privilege should file applications at the Foreign Office through their respective ministers or ambassadors. Their wives or companions are also required to send in separate applications. No guides, attendants, nor children are allowed to accompany the applicants. The admission ticket must be presented. Even during the airing season, the treasury will be closed in bad weather. The doors are opened at 9 a.m. and closed at 3 p.m. Photographing or copying of exhibits is prohibited.

The more important exhibits consist of the personal effects in the possession of the Emperor Shōmu (ascended the throne 724 A. D., died 747 A. D.) that were presented to the Tōdai-ji by his consort after the demise of the Emperor. Besides these, there are some additions made by subsequent Emperors. The nature of the contents is described in detail elsewhere.

This historic treasury is situated in a pine grove behind the Daibutsuden hall of the Tōdai-ji temple in Nara. Its architectural style is that known as *azekura*, consisting of timbers piled in the fashion of a log-cabin. It measures 35 metres in frontage and 10 metres in depth, and contains six rooms, three on the ground floor and three on the first floor.

The treasury is about twelve centuries old, and it is a miracle that this ancient structure and its contents, which might easily have fallen a prey to the devouring element, should have successfully resisted its destruction for such a long period of time. The preservation of the objects stored is another matter for wonderment. The only solution of the mystery is the jealous protection under which the treasury has been placed by successive generations of Emperors and the reverence with which the people have regarded the historic objects associated with the Imperial family. It is on record that the treasury was opened not a few times in olden days, and that some of the articles deposited in it were given by Emperors in reward for meritorious services rendered by their retainers. Instances are known in which a fragment of an incense wood kept in the treasury was cut off, and the treasury has not been entirely free from theft. But these are only trifling losses, and the whole collection has practically been preserved up to the present in its original form since twelve centuries ago.

The exhibits mostly represent the style of art in the T'ang period of China, and the influences of the West are also discernible in them. Unfortunately in China itself only scanty survivals of the culture of remote ages have been preserved, and glimpses of the life of the day in the T'ang period are obtained dimly through the Buddhist images in the Cave temples and the fragmentary antiquities acquired from excavations in Central Asia. On the other hand, the possessions of the treasury are rich in variety, including objects made of wood, bronze, tin, gold, silver, and iron; also glass, porcelain, lacquer-ware and jade goods, and not a few pictures. Thus it will be admitted that from every point of view the Shōsō-in is a treasury possessing rare historic value, and that its contents are a mine of information to the student of the early culture of the East.

The antiques on view in the six rooms are as follows:—

NORTH SECTION—*Downstairs*: Musical instruments such as lutes, *koto*, flutes, etc.; household requisites such as chests, boxes, shelves, desks, screens covered with textile fabrics or decorated with feathers, lacquer pots, pillows, cushions, etc.; chess-boards, etc.; drugs and incense woods; pieces of armour.

Upstairs: Documents such as a list of articles presented to the temple by the Empress Kōmyō dated 756 A. D., the historical records of the Shōsō-in, an autograph of the Empress Kōmyō; fragments of Imperial clothing, ivory rules, metal mirrors, Imperial priestly robes, sceptres, swords, masks for classical dances.

MIDDLE SECTION—*Downstairs*: Buddhist scriptures, a bronze plate dated 741 A. D. with a rescript of the Emperor Shōmu in print; stationery, brush-pens, India-ink, ink-stones, paper, small boxes, scripture cases, scrolls, scroll-covers, glass bottles and drinking glasses, desks, chests (with traces of colour), braziers, ivory rulers, crystal balls and other personal ornaments, swords, backgammon-boards, toy-bows, etc.

Upstairs: Bows, arrows, swords, shafts, saddles.

SOUTH SECTION—*Downstairs*: Musical instruments (lutes, *koto*, flutes, drum cylinders, etc.; coins made in 708 A. D.; planes, files, gimlets, needles; Buddhist service sets, images of Bosatsu, moulds of Buddhist statues, etc.

Upstairs: Screens, flower-baskets, silver plates, silver pots, porcelain pots, tin plates, spoons, dishes, ceremonial shoes, metal mirrors; long-handle incense burners, rosaries, palmer's staffs.

Although there are several handy catalogues which describe the articles in the repository, the best illustrated catalogue is the one called Tōei-shukō in six volume, published by Shimbi Shoin.

CHAPTER V

THE IMPERIAL FINE ARTS ACADEMY AND ARTISTS TO THE IMPERIAL HOUSEHOLD

The Imperial Fine Arts Academy has for its object the promotion and development of national art, its members being Japanese artists with distinguished careers. It was founded in September, 1919, and is under the control of the Minister of Education. The most important of its activities is the holding of a yearly art exhibition. The officials are as follows :—

President : Ryōjirō Fukuhara ; *Secretaries* : Naohiko Masaki, Kei-ichirō Kume, Harusaku Kawara.

Members : Painters in the Japanese style : Tomoto Kabori, Gyokudō Kawai, Seihō Takeuchi, Shunkyo Yamamoto, Jippo Araki, Suiun Komuro, Sōmei Yūki, Kakō Tsuji, Keigetsu Kikuchi. Painters in the Western style : Saburosuke Okada, Eisaku Wada, Fusetsu Nakamura, Takeji Fujishima, Kunishirō Mitsutani, Sanzō Wada. Sculptors : Seibō Kitamura, Taimu Tatehata, Chōun Yamazaki, Shin Naitō.

Artists to the Imperial Household are those artists to whom special patronage has been given in recognition of their merit and as an encouragement to this class of work. This practice was instituted in 1889, and the number of the artists patronized was at first fixed at 20, but, subsequently, increased in 1906 to 25. At present the artists number only 8, divided as follows :—Painters in the Japanese style : Seihō Tekeuchi, Tomoto Kabori, Gyokudō Kawai, Shunkyo Yamamoto, Kanzan Shimomura ; sculptor : Kōun Takamura ; architect : Iwajirō Sasaki ; photographer : Isshin Ogawa.

CHAPTER VI

IMPERIAL FINE ARTS ACADEMY EXHIBITIONS

As already mentioned, the Imperial Fine Arts Academy holds an exhibition every autumn. The Department of Education was in the habit of holding an art exhibition every year from 1907 until 1919, when the task was transferred to the Imperial Fine Arts Academy, organized in the same year. These art exhibitions have, since their first inception, made a valuable contribution to the art-world of Japan. The exhibition is usually held in Tōkyō and lasts for about one month—from October 16th to November 20th. When closed, it is transferred to Kyōto, where it is open from November 27th to December 11th.

All matters relating to these exhibitions were dealt with up to 1927 by the Art-Exhibition Committee, besides members of the Imperial Fine Arts Academy. The Art-Exhibition Committee was abolished in 1928, in favour of the newly elected Hanging Committee. These posts are also given to members of the Academy, apart from those nominated by the Cabinet or on the recommendation by the President of the Academy.

Members of the Hanging Committee (others than the *ex officio* members) for the 1928 exhibition were :

SECTION I.—Gengetsu Yazawa, Eikyū Matsuoka, Kiyokata Kaburaki, Shūzan Hida, Bokusen Shimada, Kōho Hiroshima, Suishō Nishiyama, Daizaburō Nakamura, Manshū Kawamura, Heihachirō Fukuda, Tekison Uda.

SECTION II.—Mamgo Kobayashi, Toraji Ishikawa, Heizō Kanayama, Tokurō Katada, Hisashi Tsuji, Kunzō Minami, Ikunosuke Shirataki, Sōshichi Takama, Tamotsu Arai, Hisata Yunoki, Kumaji Aoyama, Takerō Kanokogi, Morinosuke Yamamoto.

SECTION III.—Eisaku Hasegawa, Shinji Hori, Hisatsugu Yoshida.

SECTION IV.—Hozuma Katori, Nobuo Tsuda, Kamezō Shimizu, Jitoku

Akatsuka, Shisui Rokkaku, Ei-ichi Ishida, Rokubei Shimizu, Hazan Itaya.

The exhibition is divided into four sections—Section I: Japanese Painting; Section II: Western Painting; Section III: Sculpture; Section IV: Applied Arts. Section IV was created in 1927, when also Section II was enlarged so as to include original prints. Foreigners are admitted as exhibitors. Only those works approved by the Hanging Committee are exhibited. Those, however, submitted by the Hanging Committee, or by artists recommended by them, or by artists who had the honour of being “specially selected” in the preceding exhibition are admitted without examination. Until 1927 artists were allowed to exhibit two works, but in that year the number of sculptures to be presented for exhibition was restricted to one by members of the Hanging Committee.

The maximum size of a picture formerly prescribed was 10 *shaku* by 15 *shaku*, (1 *shaku* is about 0.303 metre), but this was reduced to 10 *shaku* by 9 *shaku* in 1927. Works more than five years old or those considered to be prejudicial to public morals are rejected. The examination of works submitted is made by the Hanging Committee mentioned above. The time for sending-in is usually from October 1st to 5th. The place of the exhibition is the Art Gallery of Tōkyō Prefecture.

The opening of the 1928 exhibition was preceded by a boycott of the exhibition by disciples of Fumio Asakura, a sculptor and a member of the Imperial Fine Arts Academy. He resigned his membership of the Academy, holding himself responsible for his disciples' joint refusal to participate in the exhibition. Asakura's resignation and his disciples' desertion vitally affected the sculpture section of the Academy, particularly in view of the great influence hitherto wielded by Asakura. Nevertheless, it was noticeable that many works by new men were shown 1928, consequent upon the desertion of Asakura's associates.

It may be also noted that many disciples of Ryūshi Kawabata submitted their works to the Imperial Fine Arts Academy, on account of Kawabata's secession from the Institute of Japanese Art.

The works sent in and those accepted in 1928 exceeded in number those of preceding exhibitions. Particularly, the Japanese painting section was obliged to change its exhibits on and after October 31st.

Thus the number of exhibitors and of the works accepted have been increasing every year. No wide discrepancy was noticeable between the skill of the different artists, and it was therefore found impossible to pick out one or two artists upon whom to bestow Imperial Fine Arts Academy prizes. Apparently owing to this reason, no exhibitor in the Japanese and Western painting sections of the 1928 exhibition was given an Imperial Fine Arts Academy prize. In this way, Imperial Fine Arts Academy Prizes may eventually disappear as a matter of course, and certain people already hope that this will happen.

A glance at Japanese painting of late years shows that it includes very many works in the Ukiyoe Style, it may be traceable to some extent to the Ukiyoe painting exhibition held on a large scale in June, 1928, under the auspices of the Hōchi Shimbun, one of the leading papers in Tōkyō. There is no denying the fact that an art exhibition of old works or of works by foreign artists on a large scale is destined materially to affect art in this country. It is gratifying to note that extensive shows of the kind are being constantly held here.

The results of the selection for 1928 were as follows :

Section	Works Submitted	Works Accepted	Works Exhibited
Japanese painting.....	2,107	259	316
Western painting	2,837	412	456
Sculpture	184	110	128
Applied arts	850	118	143

ROLL OF HONOUR

Fine Arts Academy Prizes :—

(A) SCULPTURE : “Drippings” by Taiju Sasaki.

(B) APPLIED ART : “Flower Vase” by Hazan Itaya, Plate XXVII).

Honourable Mention :—

(C) JAPANESE PAINTINGS : “Osaka under Snow” by Yōson Ikeda, (Plate IV) “Autumn” by Kinsei Hatakeyama, “The Peony Tree” by Keika Kanashima, Dwarf Roses by the Seashore” by Yasunosuke Takagi (Plate I), “Evening Dusk” by Kyōson Yano, “Abeno” by Shūhō Yamakawa (Plate VI), “Monkeys” by Kayō Yamaguchi (Plate XI), “Senshun” (or the End of Spring) by Ichiyō Matsumoto (Plate

VII), "Mongaku" by Kei-ichi Fukuda, "Flaming Autumn" by Kibō Kodama (Plate XIV), "Daitō-no-miya" by Aritsune Hattori, "The Mad Woman" by Kōha Horii (Plate XIII), "Spring in an old Garden" by Suison Ogawa (Plate IX), "The Gorge of Akame" by Susumu Hiromoto (Plate XII), "Spring" by Shunkō Mochizuku, "Lotus Pond and Mandarin Ducks" by Shōkō Uemura (Plate II).

(D) WESTERN PAINTINGS: "Boyhood Days" by Kahei Igaki (Plate XVII) "Girls Playing Ball" by Hitoshi Ikebe, "The Scarlet Tam-O'shanter" by Kiyomatsu Hamachi (Plate XXI), "Mother and Her Children" by On-ichirō Tomita, "A Holiday" by Sei-ichi Kawai, "Nude" by Ginzō Kataoka, "Late Summer" by Kazuo Tsuboi, "Nude" by Ken-ichi Nakamura (Plate XIX), "My Family and a Landscape" by Kazutaka Nakano, "Interior" by Seikō Uenoyama, "A Standing Figure" by Nobushige Kusamitsu, "Still Life with Yellow Cloth" by Tatsumi Matsumura, "Shinobazu Pond" by Kōshi Gotō, "A Day in Southern Europe" by Kenkichi Kodera (Plate XVIII), "The Portrait of Mr. S." by Jumpei Etō, "In her Suite" by Harunaga Aida, "By the Window" by Miss Satoe Arima, "Shepherd Dogs" by Tomoharu Mikami.

SCULPTURE: "The Eternal Words" by Hasshun Yamane, "A Young Woman" by Kensei Katō, "Youth" by Hōkō Kaihatsu, "Seven Girls" by In Sawada.

(E) APPLIED ARTS: "A Flower Vase" by Tōshichi Iwata, "An Ornament for the Tokonoma" by Senroku Kitahara, "A Flower Vase" by Hōshū Takamura, "A Small Box" (Metal) by Kiyoshi Unno, "A Tapestry" (Batik) by Komatarō Yamagata, "A Lacquer Screen" by Kakutarō Yamasaki "Jewel Box" (Wood) by Masanari Ōki, "Painted Tile Design" (Earthenware) by Sōzan Sawada (Plate XXIX).

These Academy prizes were instituted in 1926 and consist each of 1,000 yen in cash. They are awarded annually to the artists whose works are deemed of the highest merit in the exhibition, one or two from each of the four sections being selected.

Other excellent works eliciting favourable mention in the 1928 Exhibition were:—

(A) JAPANESE PAINTINGS: "Haiha-Teroma" or "A Utopian State in the Loochoo Legend" by Keigetsu Kikuchi, "The Hunt" by

Inshō Dōmoto (Plate III), "Cranes" by Jippo Araki, "Mokuran" by Tadao Yoshimura, "Iba-shin-en" or "Impulse and Reason" by Kansetsu Hashimoto, "The Rhythm of Spring" by Kōyō Ishizaki (Plate VIII), "The Crysanthemums" by Heihachirō Fukuda, "Lao Tzu" by Bokusen Shimada (Plate X), "In the Gloaming" by Shumpō Yukimatsu.

(B) WESTERN PAINTINGS: "By the Window" by Sōshichi Takama, "The Garden-wall" by Itaru Tanabe (Plate XVI), "Nude" by Kanji Maeda, "Afternoon" by Yasugorō Ataka, "Rest" by Kunishirō Mitsutani, "South Room" by Torao Makino (Plate XX), "Well for Dyeing Clothes" by Hiromitsu Nakasawa, "The Bar" by Shinsei Fukuda, "Early Autumn" by Masami Nakayama.

(C) SCULPTURE: "Woman drying her Foot" by Shinji Hori (Plate XXIV), "Flora" by Eisaku Hasegawa, "The Dream of Ikaruga" by Seiun Sekino.

(D) APPLIED ARTS: "Design for Furnished Room" by Kazō Saitō, "A Flower Vase" by Kadō Sugita, "A Plate" by Rokubei Shimizu, and many other objets of interest.

CHAPTER VII

INSTITUTE OF JAPANESE ART EXHIBITIONS

These exhibitions, popularly known as "Inten," are held under the auspices of the Institute of Japanese Art. The history of this Institute may be divided into two periods. The first period extends from 1898, when the Institute was founded by Kakuzō Okakura, ex-Principal of the Tōkyō Fine Arts School, and Gahō Hashimoto, the famous painter in Japanese style, until 1913 when the Institute broke up after the death of Okakura, its leading spirit. The second period began in the following year, when Taikan Yokoyama and Kanzan Shimomura retired from the Exhibition Committee of the Department of Education because dissatisfied with the academic views held by the majority of their fellow members, and resuscitated the Institute. The new Institute held three of its earlier exhibitions on a comparatively small scale at Mitsukoshi's and elsewhere in October, that is, in the same month during which the governmental exhibition is held. Subsequently, these exhibitions have been held in Ueno Park, in September simultaneously, however, with the Nikakai Art exhibitions. It has recently been decided that the place of these exhibitions shall be the Art Gallery of Tōkyō Prefecture.

At one time, Western painting was represented at the exhibitions, but in 1920 the artists of this branch of painting seceded *en masse* and at present the exhibits consist of specimens of Japanese painting and sculpture. Each exhibition held in Tōkyō covers a period extending from September 4th to October 4th. The Tōkyō exhibition is duplicated in Kyōtō and Ōsaka successively. These provincial exhibitions have not a fixed period, and vary according to the year. Works by competitors are sent in (in Tōkyō) by the end of August, and they are judged by the Associates of the Institute. Foreigners are free to submit their works for acceptance. The organization of the Institute is as follows :—Members

of the Council.—Patrons : Sanae Takata, Tomitarō Hara. Managers : Enjirō Tatsuzawa, Ryūzō Saitō, Taikan Yokoyama, Kanzan Shimomura, Buzan Kimura, Yukihiko Yasuda. Associates.—(1) Japanese Painting : Taikan Yokoyama, Kanzan Shimomura, Buzan Kimura, Yukihiko Yasuda, Kokei Kobayashi, Seison Maeda, Shōkan Ōchi, Keisen Tomita, Tōkan Fudeya, Sōfū Nagano, Kōka Yamamura, Kampō Arai, Gakuryō Nakamura, Seisui Hashimoto, Usen Ogawa, Tsunetomi Kitano, Gyoshū Hayami, Ryūshi Kawabata, Kōichirō Kondō, Eihō Hashimoto, Seiju Omota, Nampū Katayama, Reimei Mamichi, Kahaku Kobayashi, Senjin Gōkura, Saburō Sakai, Fūdō Tomitori, Taigetsu Koyama. (2) Sculpture. Denchū Hirakushi, Kōyū Fujii, Hakurei Yoshida, Chōzan Satō, Tsuruzō Ishii, Ryūmon Yasuda, Takeshirō Kita, Masao Makino, Takezō Shinkai, Seiho Ōuchi, Gorō Kimura, Heihachi Hashimoto.

Besides the above mentioned, there are many Fellows.

The results of the 1928 (seventh) exhibition were :

Class	Works Submitted	Works Accepted	Total Exhibits
Japanese pictures.....	324	42	99
Sculptures.....	150	41	69

The following five artists were recommended as Fellows during 1928 :

Jakumyō Nakaniwa, Ikkei Kojima, Yūki Mizogami, Mizuho Namiki, and Hakuchō Sakai.

Exhibits in the 1928 exhibition included many remarkable works by Associates. Among them were "Aoi" (Hollyhocks), by Taikan Yokoyama (Plate XXXI, XXXII), "Raijin" (Thunderer), by Buzan Kimura, "Kurokoma" (Black Steed), by Kampō Arai (*Frontispiece*), "Shimpen Daibosatsu" by Ryūshi Kawabata, "Suitai" and "Ryokushi" (Green Moss and Green Turf), by Gyoshū Hayami, "Gyoran Kannon," by Kanzan Shimomura, "Kamisuki" (Paper-making), By Keisen Tomita (Plate XXXVI), "Tsuru-to-Shichimenchō" (A Crane and A Turkey), by Kokei Kobayashi (Plate XXXV), and "Botan-ri-Tsuru" (Tree-peonies and Cranes), by Kōka Yamamura.

Of the above-mentioned notable works, "Black Steed" by Kampō Arai, chiefly consisting in line, was of a comparatively light colouring, and design, it had a neo-classic tendency. "Denjin" (Harvest-time) or "Farmer" by Senyō Ogawa was a picture in which colour was used coupled

with the Nanga Painting style, and was regarded as a new experiment (Plate XXX). "Gion Shirakawa" by Ikkei Kojima was one of the best among the pictures and of an exceptionally realistic tendency. "Thunderer" by Buzan Kimura was the foremost work of the 1928 exhibition, but whether it was a complete success is rather uncertain. He appears to have taken a hint in his colouring from Sōtatsu Nomura, which from of old has been a widely known masterpiece.

"Gyoran Kannon" by Kanzan Shimomura was painted in accordance with a new Theory, without regard to time-honoured traditions, "Ryūsen Shishu" (or Four Scenes of Mountain Streams) partly represents Taikan Yokoyama's style in the past, all four pictures by him are painted in india-ink. His characteristics are fully shown in the composition. "Crane and Turkey" by Kokei Kobayashi is not only realistic, but also affords a certain dignity to these animals, which are, apparently, his speciality. Ten landscapes in india-ink partly with light touches of colour by Kōichirō Kondō were also excellent (Plate XXXIV). Various new devices regarding the use of India-ink brush stroke, in these pictures eloquently speak for his zealous spirit of inquiry.

Taikan Yokoyama's "Hollyhocks" fully demonstrates his ornamental taste. Bigger in size than usual, it was a painting for a screen. Its style, a contour with paint, follows Korin's method. "Cloud-covered Mountains" by Usen Ogawa was as usual an India-ink painting, but exceptionally graceful (Plate XXXIII). India-ink painting in black is his speciality, which others cannot easily imitate. "Shimpen Daibosatsu" by Ryūshi Kawabata, one of three works representing Buddhist austerities, was a powerful work overwhelming all the other exhibits in the room. It was his last exhibit in the Exhibitions, as he is no longer associated with the Institute of Japanese Art.

"Green Moss" and "Green Turf" by Gyoshū Hayami were painted on gold-leaf screens in a rather new style, and a fairly good feeling of depth was achieved by constructive composition.

In the Section of sculpture, Takashi Shimizu and Koyū Fujii were conspicuous

CHAPTER VIII

NIKAKAI ART EXHIBITIONS

These exhibitions, called "Nika" for short, are held by the Nikakai Society, organized in 1914 by rising artists of the Western style of painting. This group includes such well-known artists as Hakutei Ishii, Ikuma Arishima, Shintarō Yamashita, Hanjirō Sakamoto, and Seifū Tsuda, who, not satisfied with the guiding principles of the Committee of the Art Exhibition of the Department of Education—too partial to works of academic type and inclined to slight those characterized by individuality, had sent a memorial to the authorities asking them to provide two Sections in the Section of Western Painting, so that the old and the new school might be placed on an equal footing. This proposal failed to meet with a favourable reception and resulted in the secession of these artists from the Art Exhibition of the Department of Education.

At first 15 judges were nominated by mutual election from among those who took part in the movement, but subsequently an association of members was formed, and all the members were asked to act as judges.

The first three exhibitions were held in October, that is, at the same time as the 'Bunten,' the Art Exhibition of the Department of Education, but later the time was changed to September. More recently they have been held from September 4th to October 4th every year in the Art Gallery of Tōkyō Prefecture in Ueno Park. After closing, the exhibition is transferred to Ōsaka and shown for a fixed period. The exhibits consist of paintings and sculpture, the number of exhibits allotted to each individual being prescribed from year to year. The works submitted must be sent in by the end of August. Works by foreign artists are accepted subject to the usual examination.

The results of the selection and the number of exhibits for the 1928 exhibition were as follows:—

Class	Works Submitted	Works Accepted	Total Exhibits
Western paintings	2,492	218	457
Sculpture	44	27	37

PRIZE-WINNERS :—Winners of Nika prizes : Yasunori Suzuki, Takashi Nakayama and Yoshitomo Watanabe. Winners of Chogyū prizes : Hitone Noma and Gi-ichirō Hayakawa. Winner of Shōwa Western painting scholarship : Seiji Tōgō.

The following were elected fellows of the Nikakai in 1928 : Zentarō Kojima, Yasunori Suzuki, Taku Yoshida, Zenzaburō Kojima, Shōgo Taguchi, Tsuguo Suzuki, Yoshitomo Watanabe and Shintarō Suzuki.

Nika prizes, awarded to works of great merit, consist in 100 yen in cash each. Chogyū prizes are given to budding artists in straitened circumstances out of a fund established in memory of Chogyū Takayama, a gifted literary and art critic of the Meiji era. The prizes, each of which consists of 100 yen in cash, were formerly awarded to works of excellence placed on show in the annual exhibitions of the Institute of Japanese Art, the Nikakai, and the Kokuga Sōsaku Kyōkai, but are now given only to those of the latter two societies.

Many special exhibits were a feature of the 1928 exhibition. Among them were a large number of works by excellent artists such as Takashi Nakayama, Zenzaburō Kojima, Seiji Tōgō, etc. The works exhibited in 1928 appeared to be very varied, as the different artists in general vividly manifested their different styles. In particular the works by Takashi Nakayama were noticeable for their peculiar style and incomparable colouring, which appeared to show the influence of Vlaminck (Plate XLII). Most of the works by Zenzaburō Kojima were nudes, and bore a slight resemblance to Renoir's style in respect of colouring and manner, but seemed lacking in life (Plate XLI). Seiji Tōgō pursued Constructivism (Plate XL). In spite of the apparent drawbacks of his style, the fine colouring gave a feeling of comparative strength to his works. Zadkine exhibited some sketches in which he revealed an exceptional sagacity in composition.

Several works left by Yūzō Saeki, a promising Western style artist, who died in France in 1928, were also placed on view in the last

Nikakai exhibition, and, as usual, amply testified to his sensitive temperament (Plate XLIII).

"Afternoon in an Orchard" by Hakutei Ishii proved his highly experienced skill, although the composition appeared somewhat too levelheaded. The works by Sōtarō Yasui (Plate XXXIX) and Shintarō Yamashita were a timely reminder to visitors of their aloofness and self-confidence, without regard to the vagaries of fashion.

Among other popular works in this Exhibition were "A Woman's Portrait" by Ikuma Arishima, "A Summer Garden" and "Filming" by Kigen Nakagawa, "Nocturnal Phantasy" by Hitone Noma (Plate XXXVIII), "Balcony" by Tsuguo Suzuki, and "A Summer Noon" by Seihū Tsuda.

Sculptures were fewer in number and lacked energy as compared with the work in the painting section. There was a tendency showing that Antoine Bourdelle's style was copied by many exhibitors. The works by Yoshitomo Watanabe were the most conspicuous among the exhibits.

The works on view in Nikakai Art Exhibitions are distinguished for their vigour and initiative, and their authors may be said to stand in the van of the Japanese exponents of Western style painting.

CHAPTER IX

OTHER EXHIBITIONS

The most prominent minor exhibitions are given below.

SHUNYŌKAI EXHIBITIONS.—These are held by the Shunyōkai, which was formed in 1921 by six seceders from the Institute of Japanese Art—Messrs. Misei Kosugi, Kanae Yamamoto, Noboru Hasegawa, Hakuyō Kurata, Gen-ichirō Adachi, Tsunetomo Morita and Rūzaburō Umehara. The first exhibition was held in May, 1922, at Takenodai, Ueno Park, Tōkyō. Besides its promoters, the Society had among its fellows the following artists in the Western style: Ryūsei Kishida, Shōhachi Kimura, Tsuruzō Ishii, Issei Nakagawa, the late Tetsugorō Yorozu, Shōzō Yamasaki, and Yori Saitō. The judging of the works submitted was conducted publicly in the presence of the art editors of newspapers and magazines.

Exhibitions are held in the Spring of every year, at which not only Western but also Japanese paintings are on show. The place of these exhibitions is the Art Gallery of Tōkyō Prefecture. Each exhibition is held first in Tōkyō and then in the Kansai district.

The Society, declared in a manifesto that its *raison d'être*, was to free itself from tradition, but, in the process of time, the artists identified with the Society formed a school of their own. The officers are: Misei Kosugi, Hakuyō Kurata, Noboru Hasegawa, Kanae Yamamoto, Genichirō Adachi, Tsunetomo Morita, Keizō Oyama, Sadao Tsubaki, Shōhachi Kimura, Tsuruzō Ishii, Shōzō Yamazaki, Keishi Imazeki, Zennosuke Tanaka, Issei Nakagawa, Shizue Hayashi, Takanori Kinoshita, Inosuke Hazama, Kamejirō Kidō, Tokusaburō Kobayashi, Wasaku Kobayashi, and Ippei Okamoto.

The 1928 (sixth) exhibition was held from April 27th to May 14th. A new experiment in 1928 was free admission on the Emperor's birthday on April 29th, in order to enable the masses to appreciate the

exhibits. Eighty works left by Tetsugorō Yorozu, a former member of the Shunyōkai, who died in 1927, were placed on view as a special exhibit. The Shunyōkai also decided to exhibit prints after 1928.

The Shunyōkai Exhibition was remarkable in respect of the arrangements whereby visitors were enabled to visit it free of charge. The exhibits included many works by its officers. Among the works which elicited favourable comment were: "Shichimenchō" (Turkey) by Takanori Kinoshita, some pictures painted by Inosuke Hazama during his stay in France, "Meeting of Pan" by Shōhachi Kimura, "Fruit" by Wasaku Kobayashi, "Winter" etc. by Yoshitarō Migishi, and paintings by Issei Nakagawa and Takashi Shimizu.

The Prize-winners for 1928 were:

Shichizō Okada, Seiji Chōkai and Shirō Kayama (Shunyōkai prizes).

KOKUGA SŌSAKU KYŌKAI EXHIBITIONS.—These are held every year in Tōkyō and Kyōto under the auspices of the Kokuga Sōsaku Kyōkai founded by Messrs. Bakusen Tsuchida, Shihō Sakakibara, Chikuyō Ono, and Kagaku Murakami, who severed their connection with the Art Exhibition of the Department of Education in 1917. Until the fourth exhibition, the exhibits consisted exclusively of Japanese pictures, but, in the fifth, Western paintings were included. In the sixth the scope was further expanded so as to include sculpture and applied arts. The members are—Section I: Bakusen Tsuchida, Chikuyō Ono, Shihō Sakakibara, Banka Nonagase, Kagaku Murakami, Hakō Irie, Sōhaku Itō, Sōboku Suita, Sōtarō Okamura, Tadaoto Kainoshō, Shinji Kayukawa, Yūjirō Sugita, Shikō Sakakibara. Section II: Ryūzaburō Umehara, Riichirō Kawashima, Nobunori Yamawaki, Andre Derain, Henri de Waroquier, Kenkichi Tomimoto, Kuheiji Kaneko. Members of the Council: Sōtarō Nakai, Kisaku Tanaka, Ryūkō Kawaji, Shinzō Fukuhara. For the convenience of the judges, works submitted are divided into two groups and their examination is conducted by the members belonging to the respective divisions. The place of exhibition is the Art Gallery of Tōkyō Prefecture in Ueno Park.

The 1928 (seventh) exhibition was held from April 27th to May 14th. The principal Japanese pictures exhibited included:—"Winter Day Album" by Chikuyō Ono, "Winter Morning" by Shihō Sakaki-

bara (Plate XLV, XLVI), "Morning Glory" by Bakusen Tsuchida (Plate XLVII), "Tsumikusa" (Gathering Young Herbs) by Hakō Irie, etc. Of the Western style pictures exhibited "Roses" by Ryūzaburō Umehara was the most popular. Among other Western style pictures there were some by Riichirō Kawashima painted during his stay in France (Plate XLVIII), those by Nobunori Yamawaki, and "Beautiful Early Autumn" by Masaru Miyasaka. Sculptures and works of applied arts were of little interest—, but the works of Kuheiji Kaneko in the former and Kenkichi Tomimoto in the latter showed to advantage.

Among the works exhibited by foreign members were "Fountain" by Picasso and "A Clump of trees" by Derain.

Prize-winners for 1928 were :

Tomikichirō Tokuriki and Shuichirō Sahara (Kokuga scholarship), and Ki-ichirō Yotsuji (Chogyū prize), in the first section : Shinazō Yamashita and Aizō Tsuji (Kokuga prizes), Tei Toda (Chogyū prize), and Hideo Koizumi and Shin-ichi Yamagishi (Blockx prizes),

Kokuga prizes and scholarships consist in cash awards of 1,000 yen given collectively to each of the two sections. It sometimes happens that there is more than one recipient of the prizes or scholarships in one section. These awards are withheld when no deserving artists present themselves.

Blockx prizes awarded by the Blockx Colour Laboratory in Belgium; they are also given to works of merit in the Chūō Bijitsu exhibitions.

It is widely regretted in the realm of Japanese art that the Kokuga Sōsaku Kyōkai has had to wind up its affairs with the 1928 exhibition.

This was due to financial straits, and increasing business work entailed by the organization and because the painters found it too burdensome to manage the organization in the spare time at their disposal, it was finally dissolved on July 3rd. Members of Section II of this body have been since then forming a new society called Kokugakai with Ryūzaburō Umehara as their head.

Of the other art exhibitions only brief accounts are given in the order in which they were held during 1928.

JANUARY.

20th-24th.—The Creative Print Association of Japan's eighth exhibi-

tion was held in the Marunouchi Building. It consisted of more than 200 exhibits, and proved a success; the works by Inosuke Hazama, Kyō Hemmi, Chosei Kawakami, Ryūsei Furukawa, Kōichi Shimizu, and others were specially attractive.

FEBRUARY.

4th to 19th.—The Hakujitsukai's fifth annual exhibition was held in the Art Gallery of Tōkyō Prefecture in Ueno Park, Its exhibits comprised Western paintings and sculpture.

Japanese pictures by Western style painters were shown as special exhibits. Among these were such famous artists as Yasugorō Ataka, Torao Makino, Kunzō Minami, Kōtarō Nagahara, Fusetsu Nakamura, Kunishirō Mitsutani, Hakutei Ishii, Ryūsei Kishida, Shōhachi Kimura, Ryūzaburō Umehara, Tokusaburō Masamune, Tokurō Katada, Kōichiro Kondō, Hiromitsu Nakazawa, On-ichirō Tomita, etc.

Prize-winners for 1928 were :

Hakujitsu prizes : Masuzō Ichiki, Shigeyuki Shimane, Ryōichirō Noguchi, Miss Matsuko Akimoto and Jinnosuke Gotō (Painting) and Kōun Nakatani (Sculpture).

17th–30th.—The 1930 Association's third exhibition was held in the Gallery of the Japan Art Society in Ueno Park as usual. Its exhibits were exclusively Western style pictures.

The artists included Kanji Maeda, Takanori Kinoshita, Katsuzō Satomi, Masaru Miyasaka, Zentarō Kojima, Yoshinori Kinoshita, etc.

Roll of honour for 1928 :

1930 Association prizes. Yasujirō Kuzumi, Toshiyuki Hasegawa Miss Eiko Fujikawa. Wakō Nakano was recommended as a new number.

February 19th–March 9th,—The Kaijusha's fifth exhibition was held as usual in the Art Gallery of Tōkyō Prefecture, The Kaijusha first held its exhibitions in Tōkyō and Western Japan in 1924, and have been held every spring since then. Exclusively Western style pictures may be submitted by artists who are not members.

Exhibitors in the 1928 show included Torao Makino, Eiza Okuse, Jūji Kanazawa, Tatsu Aburaya, Itaru Tanabe, Sōshichi Takama, Yoshi-

matsu Yoshimura, Sakujirō Ōkubo, Yori Saitō, Seikō Uenoyama, Yaoji Hashimoto, and others.

Prize-winners for 1928 were :

Kaijūsha prizes.—Seiji Hotta, Yaoji Hashimoto ; Tanaka prizes.—Tokujirō Satake and 12 others : Mitsundo Komorita's works were passed without any judgement.

February 22nd-March 9th.—Third exhibition of trial works of the Institute of Japanese Art was held as usual in the Art Gallery of Tōkyō Prefecture. Of a very informal character, this show was started originally to afford painters an opportunity for a try out in anticipation of the formal exhibition every fall. Exhibitors are therefore confined to associates, fellows and research members. Works introduced by associates may be, however, accepted as well as those by research members. Exhibits by non-associates must be submitted to the associates for judgement. The exhibition was not as large as that in the fall, but it includes many finished works.

The principal Japanese style pictures exhibited in this exhibition included "Kan-botan" (Cold Season Tree-Peony) by Taikan Yokoyama "Reishun" (Pretty Spring) by Ryūshi Kawabata, "Sunset on the Snow" by Nampū Katayama, "Belated Frost" by Tōkan Fudeya, "Hōshō Jishi" (Korean Dogs) by Gakuryō Nakamura, "Yuki Todayu" (The Snow Leaves Off Entirely) by Ikkei Kojima, etc. The sculptures were mostly mediocre. Comparatively good were "Raritsujo" (Nude) by Kōyū Fujii, "A Sketch" by Chōzan Satō, "Mr. Inoue's Portrait" by Tokujirō Murata, "A Woman's Face" by Shikajirō Kitahara, "A Girl's Portrait" by Tsuruzō Ishii, "Captain S" by Takezō Shinkai, "Old Man Kimura's Image" by Seiho Ōuchi, "A Woman's Neck" by Takeshirō Kita, "Shūsaku Rajo" (Etude Nude) by Miss Kamenō Ōta, "Man" by Naoya Takei.

February 22nd-March 16th.—The Pacific Art Society's twenty-fourth exhibition was held as usual in the Art Gallery of Tōkyō Prefecture. Started in 1902, it has been opened to the public every spring. Its members are at present about 40.

Among the exhibitors were Harunaga Aida, Toraji Ishikawa, Eiji Ikeda, Motooki Onoda, Eiza Okuse, Masao Takemura, Yoshio Tatara, Fusetsu Nakamura, Kunihiko Hayakawa, Shintarō Fuse, Tomoji Mikami,

Makoto Asai, Hisata Yunoki, etc.

Prize-winners for 1928 were:

Pacific Art Society prize.—Tone Shimizu.

Tsune Nakamura prizes.—Moriji Komura and Tetsuya Saitō.

Kōsen prize.—Ichirō Uchiyama.

The untimely death in 1924 of Tsune Nakamura, a promising Western style painter, at the age of 37 years was highly regretted by a wide circle of friends. The Tsune Nakamura Memorial Club, founded by his friends, was completed in 1928. An Ōsaka man who, incidentally, volunteered to take over his collection contributed ¥ 3,000 to the Club which, out of its proceeds offered as the Tsune Nakamura prize fund for painting.

MARCH.

13th–30th.—The fifteenth exhibition of the Water Colour Painting Society of Japan. The first exhibition of this Society was held in Tōkyō in June, 1913, through the efforts of Banka Maruyama, Shinzō Kawai, Kitarō Mano, Hakutei Ishii, Ikunosuke Shirataki, and others. Its members at present are 76. Members of the Society's Council include Banka Maruyama, Hakutei Ishii, Kitarō Mano, Ikunosuke Shirataki, Yasunobu Akagi, Kōshi Gotō, Shūji Koyama, Harue Koga, Kunzō Minami, and Hiromitsu Nakazawa. Although inferior to oil painting, as well as Japanese style painting, water-colour painting was well and exclusively represented in this exhibition. The Watercolour Painting Society has contributed to the development of this medium in no small degree. Inclusion of a water-colour painting by Kōshi Gotō which had been specially chosen at the Imperial Fine Arts Academy exhibition of 1928, caused a great sensation.

The works in the 1928 exhibition of the Society numbered 329. 'Dessin' by the late sculptor Kogan Tobari was one of the features of the show. Proceeding to the United States in 1910, Tobari studied Western painting, while earning his livelihood as a workman. Upon his return home, he learned sculpture and steadily gained fame. He was also fairly active as woodblock artist. He died in December 9th, 1927, at the age of 45 years.

Of the work shown 29 were temperas, 6 gouaches, 4 pastels and colour pencil drawing, 4 drawings and 6 prints. All the rest were water-colour.

15th-30th.—The fifteenth exhibition of the Kōsfūkai. Started in 1912, this exhibition is held every spring. The exhibitors at present amount to 33. The 1928 exhibition was held in the Art Gallery of Tōkyō Prefecture, and, as usual included some special examples of occidental and modern prints, pieces of cloth, etc.

The Western pictures included works left by the late Gorō Tōyama, who was born in Fukuoka Prefecture in 1888, and studied in the Tōkyō Fine Arts School. After his graduation he proceeded to Europe and America for further study, and upon his return home he actively contributed to Western painting in Japan. His untimely death took place on February 27th, 1928.

March 30th-April 4th.—The Japan Cartoonists' Union exhibition. This Union was formed in 1927 by a proletarian body comprising new cartoonists in contradistinction to the Japan Caricature Society which consisted of well-known cartonists. Its second show in 1928 was held in the Matsuya department store in Ginza. It contained some attractive work by Yutaka Azo, one of the officers of the Society, during his stay in Europe.

APRIL.

1st-20th.—The New Yamatoe Painting Society's eighth exhibition opened as usual in the Art Gallery of Tōkyō Prefecture in Ueno Park. This exhibition which was started in 1921, was up to 1925, limited to work of by its members but from 1926 on it has also accepted works by non-members.

The paintings shown in 1928 were mostly by members, among which those by Kyōzō Endō chiefly stood out from the others on account of their style (Plate LIII). The Prints executed by some members to illustrate new well-known landscapes in Japan, under the title Nippon Shinmeisho Zue, were very attractive, as the different prints conveyed the different styles of the artists. Roka Hasegawa, recommended as an

associate in 1928, exhibited many pictures somewhat in the style of frescoes (Plate LII).

6th-20th.—The Central Art Society's ninth exhibition was held in the Art Gallery of Tōkyō Prefecture. It was started in 1919, primarily for the purpose of affording an opening to new artists. After the sixth exhibition it adopted the membership system.

Special exhibits in the 1928 show included works by modern French artists such as Raoul Dufy, Maurice de Vlaminck, Andre Derain, Henri de Waroquier, Auguste Renoir, Armand Guillaumin, Henri Ottman, Paul Signac, and others.

The results of the 1928 exhibition were :

Class	Works Submitted	Works Accepted
Western paintings.....	1,710	168
Japanese paintings	312	74

Prize-winners :—Central Art prizes. Junji Yoshii (Western painting), and Kei Miyazaki (Japanese painting) ; Blockx prizes. Toshi Shimizu and Gi Odashima (Western painting) and Kōko Iwata and Seigi Nishi (Japanese painting).

Associates recommended in 1928.—Toshi Shimizu and Taku Yoshida (Western painting) ; Kōko Iwata, Toyohira Ōki and Rintō Takazawa (Japanese painting).

SEPTEMBER.

2nd-29th.—The Kōzōsha second exhibition was held in the Art Gallery of Tōkyō Prefecture. It was started in 1926 by Sogan Saitō and his associates, who seceded from Section III (sculpture) of the Imperial Fine Arts Academy. The results of the 1928 exhibition were :

Class	Works Submitted	Works Accepted	Exhibits by Members
Sculpture.....	54	13	74

Paintings were also added to the 1928 exhibition, and modern French medals were also put on view as special exhibits.

This exhibition, chiefly devoted to sculpture, contained many excellent works such as cannot be seen in other shows. The attitude of

exhibitors in the Kōzōsha exhibition is to endeavour not to confine themselves to any narrow "ism" (Plate XLIX, L.)

9th-28th.—The Nihon Nangain exhibition was held in the Gallery of Japan Art Society in Ueno Park. Nanga painting which is executed with India-ink as its main medium prospered from the latter part of the Tokugawa period (1615-1868), but with the advent of the Meiji era it became mannered. This was followed by the adoption to some extent of Western style painting. While the traditional Japanese style painting, chiefly based on the colour of India-ink, was proportionately replaced by brilliant colour. Some conservatives, deploring such tendencies, reorganized the Nihon Nangain in 1921. Since that year exhibitions have been held every year.

The works shown at the seventh exhibition (1928) were so rigidly selected that 23 only of 430 works submitted were accepted. Works by its members included "Twelve Fuji Sketches" by Suiun Komuro (Plate LVI), and those by Chikuho Mizuta, Kenzan Mizuta (Plate LVIII), Kyōson Yano, Bokusen Shimada, Gyokusui Yuda, Keisen Ikeda, Shumpo Yukimatsu (Plate LVII) and others.

In memory of the 1,200th anniversary of the establishment of the Nanga style by Wang Mo-ch'i (Wang Wei), a noted painter of the T'ang dynasty and the founder of the Nanga, the Nihon Nangain held a celebration on September 15th, simultaneously launching a campaign for the promotion of the Nanga style.

OCTOBER.

10th-31st.—The Art Association of Japan's seventy-eighth exhibition specialised in 1928 in old well-known pictures as reference exhibits. Despite its age, it is not so well-known, because the Association is too conservative. The exhibits of 1928 were almost entirely India-ink painting of the Ashikaga period (1337-1573), and some works by Moto-nobu Kanō, Shūbun, Chōdensu, Josetsu, and many others.

CHAPTER X

EXHIBITIONS OF ANCIENT ART

THE EXHIBITION OF THE "SEVEN PRINCIPAL TEMPLES OF NANTO"

(March 12th-28th)

"Nanto" or "Southern capital"—in this case refers to Nara, which is to the south of Kyōto (the name meaning simply a capital). Nara was the capital of the country during the Tempyō period. Among the large temples which were built here, the principal seven have commonly been referred to as the Seven Principal Temples of Nanto: namely, Saidaiji, Kōfukuji, Tōdaiji, Yakushiji, Horyūji, Daianji, and Gangōji. Although none of these temples stands in its original form, being rebuilt whenever they were destroyed by fire or naturally decayed, some parts of the temples still preserve their original glory. These have in their possession many superb examples of the art of the Tempyō period. These treasures, most of which belong to the seven temples and the others to various temples, were exhibited at the Mitsukoshi store in Ōsaka under the name of the "Exhibition of the Principal Seven Temples of Nanto."

A SYNTHETIC EXHIBITION OF TEMPYŌ CULTURE.

(March 25th—April 20th)

The interest of the general public in ancient art seems to have increased surprisingly in recent years, and the number of exhibitions held has grown proportionately. The tendency is for every exhibition of this kind to attract a considerable number of art lovers. This fact conclusively proves that art lovers have increased in number and that, at the same time, their appreciative capacity has risen.

It cannot simply be that the art of the Tempyō period is more

welcomed than that of an other period because of its age alone. Take sculpture for example. The sculpture of the Tempyō period was particularly fine. The Jōgan period (794-889), the Fujiwara period (889-1192) and the Kamakura period (1192-1337), which followed the Tempyō period, each produced fine examples of sculpture of their own type, but none of these was sufficiently fine to rival permanently the sculpture of the Tempyō period. Sculpture in this country has from ancient times been closely associated with the varying fortunes of Buddhism. The explanation of this is that sculpture was used with the definite purpose of carving objects to be worshipped, and almost no attempt was made to produce something for the pleasure of our eyes. With the downfall of the influence of Buddhism after the Ashikaga period (1337-1573), sculpture likewise deteriorated and what was later produced was only formal, lacked artistic value and inevitably suffered gradual decay.

Buddhism can be said to have been at the height of its prosperity during the Tempyō period. It commanded zealous and quite serious belief and at the same time it was studied from the intellectual standpoint. At that time the position of Buddhism as a religion was national. Even for the establishment of a single temple a nation-wide effort was made as may be seen, for example, in the Tōdaiji temple at Nara. Among the Emperors, Emperor Shōmu was probably its most faithful devotee. It was only natural that Buddhist art which was the outcome of this national belief should be so fine spiritually and of so permanent a nature. Apart from the direct importation from China of objects of art of the T'ang dynasty, those of India, Persia and Greece were indirectly introduced into the country. Even the fact that Tempyō art was created out of the harmonious blending of the art of various foreign countries eloquently testifies to its greatness.

As this year happens to be the 1200th year since the beginning of the period, "the Synthetic Exhibition of Tempyō Culture" was held at the Asahi Kaikan Hall in Ōsaka under the auspices of the Tempyō Culture Memorial Society, supported by the Asahi Shimbun. The articles exhibited included national treasures, the property of temples in and around Nara, and privately owned treasures, amounting to over 600, and consisting of sculptures, paintings, Buddhist scriptures,

books, religious implements, old silks and various artistic products. Considering the large number exhibited, articles which were of value purely from the artistic standpoint, appear to have been scarce.

SPECIAL EXHIBITION OF RELICS OF THE TEMPYŌ CULTURE.

(April 1st—May 10th)

The exhibition was held in the Imperial Household Museum at Nara. The exhibits were relics of periods around the Tempyō, including the "Kako Genzai Inga Kyō" painting and a portrait of Kichijō-ten, the property of the Yakushiji temple, which are considered the best known among the paintings of the Tempyō period.

"Kako Genzai Inga Kyō" is a series of scroll paintings in the upper part of which are illustrated the lives of Buddha; one before he perceived the misery of life and the others afterwards, while the lower part contains a transcription of the sutra. Although the painting is simple as well as primitive, it is full of subtle interest and it bears distinct traces of T'ang dynasty painting. The brush work is of the best period and here again it is obvious that the style was modelled on that of the T'ang period. Each one of the several scrolls which are of great value to the history of art in this country, has a different atmosphere, giving rise to the opinion among certain scholars that they are not all the work of one artist. The exhibits of the Tōkyō Fine Arts School, the Jōhon-rendaiji and the Hō-on-in temples were enlightening for comparative study. The portrait of Kichijō-ten in the possession of the Yakushiji temple is a masterpiece of Tempyō period painting. It is executed on silk and it might better be called the "Portrait of a beautiful woman of the T'ang dynasty" rather than merely "portrait of Sri," so faithfully does it reproduce the quality of a similar painting of the T'ang dynasty.

EXHIBITION OF THE ORIGINAL SCROLLS OF "KITANO TENJIN."

(April 1st—8th)

The Kitano-Tenjin shrine in Kyōto is so called from the "Tenma-Tenjin" which is enshrined in it. "Tenma-Tenjin" is a name given,

in reverence, to Michizane Sugawara after his death, who as a minister of state in the early part of the Fujiwara period, did much faithful service to assist the Emperor. He was degraded and given the office of Dazai-fu in Kyūshū, where he died, as the result of a slander by Tokihira Fujiwara who was madly jealous of him. As those who were responsible for the slander died one after another, and Kyōto experienced a succession of calamities, people began to suspect that the misfortunes were due to the curse of Michizane. At last, to pacify his spirit, during the Tenreki era (947-957), the shrine of Kitano was built, where he was enshrined, as a god. As time went on popular reverence increased, and the tendency became more than evident during the Kamakura period, when his life was frequently treated in illustrated scrolls of painting. The scroll in the possession of the Kitano-jinja shrine, describing the origin of Kitano Tenjin, is the oldest among them, and it became the source of all the other scrolls, for which reason, it is sometimes referred to as "The scroll of the source of the origin of Kitano Tenjin." A special exhibition of the scroll, which is carefully guarded in a treasure house of the Kitano shrine and which is not easily accessible to art connoisseurs, was held at the Tōkyō Imperial Household Museum. There are nine scrolls altogether which are decidedly the best of the illustrated scrolls of the Kamakura period. The figures in the scroll are very realistic; it is full of life from beginning to end and it eloquently demonstrates the characteristics of the painting of the Kamakura period. Although it has been traditionally ascribed to Nobuzane Fujiwara, who lived in the early part of the Kamakura period and was famous as a portrait painter, particularly for his realistic portrayal of faces, no definite proof of this has been discovered.

EXHIBITION OF PAINTINGS BY "KAZAN WATANABE"

(April 15th—April 30th)

Kazan Watanabe (1794-1842) was a gifted painter as well as a scholar and patriot. He died early in confinement, having been involved in a political intrigue. Most of his paintings may be considered as belonging to the "Bunjin-ga" or paintings of the literati school,

though his skill in the art of elaborate portrait painting was surprising. As he was a Dutch scholar, he felt keen interest in Western portrait painting, and, having introduced Western methods into Japanese painting, produced portraits which were totally different from these of the traditional school in that truly combined a knowledge of perspective stereography. The exhibition at the Kyōto Onshi Museum, at which were shown seventy-eight of his best pieces, together with some interesting articles connected with the artist, was helpful for the study of Kazan's style of painting.

EXHIBITION OF ILLUSTRATED MATERIAL CONCERNING
THE "NAMBAN."
(July 10th—16th)

Christianity was first introduced into Japan by the Dutch, Portuguese and Spaniards who were soon followed by missionaries at the end of the Oda—Toyotomi period (1573–1615) and continued until the beginning of the Edo period (1615–1868). It is pleasant even to imagine the astonishment the people must have experienced in coming into contact with the strange culture and seeing Western people for the first time. The people at that time were called Westerners "Namban-jin" or southern barbarians. As relations with Western countries became closer Christianity spread rapidly, until the Shōgunate government prohibited it being taught or practised, considering it a danger to the constitution of the country. After the death of Iyeyasu, the first Tokugawa Shogun, came the "national isolation ordinance," which inevitably caused Western culture, which was then beginning to take root in Japan, to decay into insignificance. As it was, little was imported, from an artistic standpoint, apart from such things as manufactured goods, and practically nothing was produced to inculcate a Western influence. On the other hand there are many indirect evidences, in works of applied art—for instance—, of the influence of Western designs.

It is no doubt fascinatingly interesting, in retrospect, to trace how the people of that time regarded Westerners and how they interpreted their culture, and there are many scholars and artists who study the

subject. But as even ordinary art lovers have begun to take an interest in this subject, this exhibition was held under the auspices of the Namban Society at the Mitsukoshi store, fulfilling in this way a popular demand. Two pairs of the "Namban" screens, the properties of Messrs. Nagami and Yamamura, which were the most important among the exhibits from the artistic point of view, are pictures representing the arrival of the "Nambanjin" and they should come under the category of earlier original Ukiyoe drawing. Some oil paintings by Kōkan Shiba and Keiga Kawara were also exhibited.

KEIMEI SOCIETY EXHIBITION.

(September 6th—8th)

The Keimei Society, which was formed in 1918 for the purpose of assisting studies, investigations and publications by experts on subjects of a technical nature and of encouraging inventions and discoveries in these directions, held its tenth year memorial exhibition at the Tōkyō Fine Arts School at Ueno. The exhibits, which consisted of works of art and books, were divided into five parts: "Ryūkyū" (Loochoo Islands), "Persia," "Chosen" (Corea), "Central Asia" and "General." Among the works of art, dyed articles from Ryūkyū and Corean porcelain ware were the most important. In particular, over 2000 specimens of the former shown at the exhibition were useful because they showed the development on the art of dyeing in the Loochoo Islands.

THE DIVISION OF THE HISTORY OF JAPANESE ART.

The history of Japanese art may be divided into thirteen periods as follows:

1. The period Preceding the Introduction of Buddhism.
2. Suiko period.
3. Hakuho period.
4. Tempyo period.
5. Jogan period.
6. Fujiwara period—the first half.
7. Fujiwara period—the last half.
8. Kamakura period.

9. Ashikaga period.
10. Shokuhō period (Oda and Toyotomi period).
11. Edo period—the first half.
12. Edo period—the last half.
13. Meiji-Taishō period.

1. The period preceding the introduction of Buddhism (—540 A.D.) is the generic term applied to the period antedating the introduction of Buddhism from Kudara (in Korea) during the reign of Emperor Kimmei. While our art was as yet in a primitive stage, the country was already not without an art characteristic of our people.

2. The Suiko period (540–646 A.D.) covers a period of 106 years from the introduction of Buddhism during the reign of Emperor Kimmei to the Great Reform of Taika era in the reign of Emperor Kōtoku. And it was because Buddhistic art whose development began at this time was particularly flourishing during the reign of Empress Suiko that this period was named after her.

3. The Hakuho period (646–710 A.D.) covers a period of 64 years from the Great Reformation down to the removal of the Capitol to Nara by Emperor Gemmyō. Hakuho was the name given to the reign of Emperor Temmu, during which time our art showed most pronounced characteristics.

4. The Tempyō period (710–794 A.D.) began with the removal of the Capitol to Nara and terminated with the removal of the Capitol to Heian by Emperor Kammu, thus covering a period of 84 years. Tempyō was the name of the era during which Emperor Shōmu occupied the throne. Art developed as Buddhism flourished and may be said to have reached its zenith during the Tempyō Period.

5. The Jōgan period (794–889 A.D.) covers a period of 95 years from the removal of the Capitol to Heian to the beginning of the Kamyō era during which Emperor Uda reigned. Jōgan is the name given to the era of Emperor Seiwa's reign, which period was not only the longest but saw art attain its high water mark. The art of this period having been related to the Buddhistic sects which had then been newly introduced, it was unlike the art of the periods which preceded.

6. The first half of the Fujiwara period (889–1069) covers a period of 180 years from the Kamyō era to the reign of Emperor

Gosanjō. The art which flourished during this period, unlike those of the preceding periods, was free from religious influences, and as in the case of literature, began to show marked national traits.

7. The last half of the Fujiwara period (1069-1192) extended from the reign of Emperor Go-sanjō to the fall of the Taira Family, thus covering a period of 123 years. The art inherited from the preceding periods was further developed during this period.

8. The Kamakura period (1192-1337) continued for a period of 145 years from the establishment of the Kamakura Shōgunate to the period of the Northern and Southern Dynasties. And while this was a period of militaristic regime, our art continued to thrive in unflagging glory.

9. The Ashikaga period (1337-1573) continued for a period of 236 years from the separation of the Northern and Southern Dynasties to the fall of the Ashikaga family. During this period the introduction of fresh influences of Chinese art wrought a revolution in our art.

10. The Shokuhō period (Oda and Toyotomi) (1573-1615) covered a period of 42 years from the ascendancy of Nobunaga Oda upon the downfall of the Ashikaga family to a close with the fall of the Toyotomi family and the Ōsaka Castle. And while this period was of comparatively short duration, it was a highly significant one in that it laid the foundation of our modern art.

11. The first half of the Edo period (1615-1736) continued for a period of 121 years from the fall of the Ōsaka Castle to the end of the Kyōhō era. It was during this period that rivalry in art began between the Edo and the Kyōto. Moreover, there came into being many and varied schools of art, all of which flourished brilliantly.

12. The last half of the Edo period (1736-1868) covered a period of 132 years from the Kyōhō era to the Meiji Restoration. While various kinds of art showed ever-increasing development, a few showed indications of a decline.

13. The Meiji-Taishō period (1868-1925) continued for a period of 57 years through the reigns of Emperor Meiji and of Emperor Taishō. And during this period, foundation was laid for an increasingly international development of our art.

CHAPTER XI

THE UKIYOE PAINTING EXHIBITION

The Ukiyoe Painting Exhibition was held under the auspices of the 'Hōchi Shimbun' at the Tōkyō-Fu Bijutsu-Kan (Art Gallery of Tōkyō Prefecture) in Ueno Park from the 6th to the 25th of June. It was the first Ukiyoe Painting Exhibition ever planned on such a large scale in this country, and can be favourably compared with the "Exhibition of Masterpieces of the Meiji and Taishō Era" held during 1927 by the 'Asahi Shimbun.' Such extensive exhibitions can only be carried out by newspaper concerns, and it is a commendable sign that every year sees more exhibitions of this nature being held by newspaper companies.

The exhibition included original drawings and prints of this Ukiyoe School amounting to a total of several thousands. As it was naturally impossible to place all of them on view at once, the only course open was to show a part of them at a time, having divided the period of the exhibition into several sections.

Among the exhibitors of original Ukiyoe paintings were Marquis Yoshichika Tokugawa, Marquis Hachisuka, Count Matsuura, Count Ii, Viscount Fukuoka, Baron Koyata Iwasaki, Baron Takashi Masuda, Baron Takuma Dan and Messrs. Fukusuke Nakamura, Shigekichi Mihara, Yasusaburō Kusubayashi, Kōka Yamamura, Tokutarō Nagami, Tomitarō Hara, Tadashi Nabekura, Fukuichirō Matsuda and Kampō Ichikawa. To these should be added Mr. Toyota Takeoka of Kōbe who showed most of his large collection of original Ukiyoe paintings. The Tōkyō Imperial Household Museum and the Tōkyō Fine Arts School also exhibited. Some example of the Earlier Ukiyoe paintings by masters of the Kanō School such as Hideyori, Yeitoku, Yoshinobu and Mune-nobu, Matabei Iwasa and Katsushige Iwasa, and Moronobu Hishikawa were included among the exhibits.

One may form some idea of how it came about that original Ukiyoe paintings, and prints,—which can be said to have started in the Edo period (1615-1868) reigned almost supreme in the artistic society of the period,—by seeing those paintings on screens which were shown at this exhibition and which belong to the Oda-Toyotomi period (1573-1615) or the earlier part of the Edo period. In other words, it might be said that Ukiyoe was a side issue of the Kanō School and, bearing this in mind, the large number of screen paintings of the Oda-Toyotomi period proved extremely enlightening to students of Ukiyoe Art.

Most of the prints exhibited belonged to Mr. Kōjirō Matsukata's collection made up of prints which had been scattered over Europe and America. Only one ninth of the whole collection was shown amounting to over a thousand prints, including works by Moronobu Hishikawa, and such artists of the early Torii School as Masanobu Okumura, Harunobu Suzuki, Shunshō Katsukawa, Kiyonaga Torii, Utamaro Kitagawa, and Sharaku Tōshūsai. Numerically Utamaro topped the list with 157 prints. The number of landscape prints by Hokusai Katsushika and Hiroshige Utagawa left something to be desired as there were only six by the former and two by the latter.

It is a very interesting problem to trace the origin of the Ukiyoe which flourished, as a people's art, during the Edo period. Ukiyoe must be a revival of "Yamatoe." Painting in Japan had, after the lapse of the Fujiwara period (889-1192), found its pure national character in the Kamakura period (1192-1337), and to distinguish it from the Chinese school of painting, employed in Buddhist paintings, it was called "Yamatoe." The Yamatoe developed its field of artistic activity in picture scrolls which are peculiar to this country alone.

Next came the Ashikaga period (1337-1573) which witnessed closer relations with China under the Ming dynasty. Many masterpieces of the Sung and Yüan dynasties were imported. The characteristics of Sung and Yüan paintings which are generally executed with India-ink and on a comparatively small scale become popular because the "Zen" sect of Buddhism, which began to gain influence during the later part of the Kamakura period, was inseparately related to this

Chinese school of painting which was increasingly studied during the Ashikaga period. Such masters as Josetsu, Shūbun and Sesshū, and several "Zen" priests who, though painting for personal amusement, became masters may be counted among them. Meanwhile the Tosa School, which had enjoyed popularity since the Kamakura period, and had inherited the art of "Yamatoe," was overwhelmed by "India-ink painting" and dropped to an insignificant position where its lifeless strokes of the brush just managed to survive in picture scrolls.

Since the later part of the Ashikaga period the taste of the people had begun to change. They were no longer content with the "India-ink painting" of the Sung and Yüan School. They demanded painting of a more national character and the "Yamatoe" might have been abruptly revived at that time had it been possible to change the people's taste, which had been fed so consistently on the Sung and Yüan School. The natural consequence was a intermediate school with Motonobu, who belonged to the family of Kanō which then enjoyed influence, as its centre. This so-called "Kanō School" arose out of "India-ink painting". The Oda-Toyotomi period, which followed Ashikaga period, although one of confusion owing to the independent feudal lords scattered all over the country, gave to the painting the Samurai character of virility which manifested itself in a desire for the grandiose. Magnificent castles and sumptuous palaces were built and to decorate them suitably gorgeous paintings were required, since only glitteringly brilliant paintings satisfied these tastes. The blazing colours of the "Yamatoe" made a strong appeal, but as the weak and lifeless brushwork of the "Yamatoe" in those days was not sufficient for the requirements of the Samurai, the forms of the Kanō School, which traced its origins back to the Sung and Yüan School, were combined with the former. The usual background of goldfoiled screens and sliding doors bestowed on the paintings a finishing touch of splendour. This achievement was due to Yeitoku Kanō, Sanraku Kanō and others of the new school. The still further national character of the movement, originally begun by Motonobu and based on chinese painting was due to Yeitoku Kanō, Sanraku Kanō and others of the same school who paved the way for the new "Fūzoku-ga" or "peinture des mœurs" i.e. "painting of Manners and Customs" (Plate LXV, LXVI).

A representative "Fūzoku-ga" shown at the exhibition was Hōkokusai", festival picture on a screen, belonging to the Keichō era (1596-1614) painted after Yeitoku had passed the zenith of his popularity, which was the property of Marquis Hachisuka. Every imaginable scene taken from festivals of that period, without a single omission, is drawn against the golden background with unbelievable care. The common difficulty which tends to accompany this sort of composition, and makes the finished picture often appear untidy or confused, is cleverly evaded by the use of golden mist, a conventional practice of the "Yamatōe". Although the artist is not known, it is obvious that he must have been a pupil of the Kanō School particularly gifted in the *métier* of the new "Fūzoku-ga". Besides the above-mentioned the following were also exhibited:—a screen painting, the property of the Kita-in temple in Saitama Prefecture, which also seems to have been painted in the Keichō era, representing aspects of the life of people belonging to various trades (Plate LXX), a portrait of Heihachirō Honda from the collection of Marquis Tokugawa, "The View at Okuni Kabuki" owned by Mr. Shigekichi Mihara, and the "Feast under the blossoms", by Naganobu Kanō in the possession of Mr. Kunizō Hara. These were the most representative paintings in the Fūzoku-ga style in the exhibition. A comparatively large number of paintings in this form executed during the Kanyei era (1624-1644) have also survived, of which "Hikone-byōbu" (Hikone Screen), a screen owned by Count Ii which may be taken as the most famous, were also shown (Plate LXVII).

Although the latter no doubt come under the newly revived "Fūzoku-ga", they cannot be referred to as original Ukiyoe paintings. In the first place they were not painted either in Kyōto or in Ōsaka, secondly they were done by artists belonging to the Kanō or the Tosa School or by those who acquired the skill handed down by those two schools; and, lastly, they were created for the pleasure of the nobles, and not for the masses. Although it is clear that Ukiyoe painting, in the real sense of the term, began with Moronobu Hishikawa, there must needs be some vital link in the transition from the Fūzoku-ga to the Ukiyoe painting proper as created by Moronobu. That link was Matabei Iwasa.

Until recently little was known about the man or the artist. Owing to his fame, a very large number of paintings of the period were attributed to him, and even works by his son, Katsushige, were taken to be his. With the discovery of paintings definitely proved as his, and the aid of a pedigree chart of the Iwasa family in the possession of Mr. Toyota Takeoka, a famous collector of original Ukiyoe drawings, his real share has finally been made clear.

Matabei's real handwriting was displayed at the exhibition, together with this pedigree chart. Probably the greatest artistic contribution made by Matabei was the creation of a still newer form of Fūzoku-ga which is distinct from the already mentioned Fūzoku-ga produced at Kyōto. Among Matabei's works on view at the exhibition, "Self-portrait", the property of Mr. Takeoka (Plate LXIX), and "Painted panels of 36 poets and poetesses", found at the Tōshōgū shrine at Kawagoye City, Saitama Prefecture, might be given as examples. Both are richly coloured, and at the back of two panels of the latter,—one for Kakinomoto-no-Hitomaro and the other for Nakatsukasa,—are drawn his name, his school and the date, which are of great value from an historical point of view. The portraits for Kakinomoto-no-Hitomaro and Ki-no-Tsurayuki owned by Takeoka are painted with India-ink on paper. It is easy, by studying these Matabei paintings, to reach the conclusion that he essayed various styles. It is scarcely necessary to add that thanks to Moronobu Hishikawa, original Ukiyoe drawing established itself as a "people's art" just about the same time prints produced.

It would, however, be too much to claim that the print was originated by Moronobu. The art of the print was, though not common, practised in this country as early as the Nara period (710-794). It is a well-known fact that drawings of "Senmen Kosha-kyō", painted in the later part of the Fujiwara period (889-1192), were made into prints. It is also undeniable that the print had been known in China. Even before the days of Moronobu, the print was utilized for various purposes in books etc., but it was he who raised the wood block as an independent medium to the rank of art, so that it could be appreciated in a refined form. Thus the independent position given by Moronobu both to original Ukiyoe drawings and to prints led to the appearance of many

students who interested themselves in this new field of art and who, eventually, gave birth to what is now known as the Hishikawa School.

The exhibition included seven "Original paintings" attributed to Moronobu of which, probably, "Profile of a woman", exhibited by the Tōkyō Imperial Household Museum, is the best known. While Moronobu was at the height of his fame, Kiyomoto Torii, owing to the popularity of the drama, was creating his own school of paintings for theatre posters which were displayed, as they are now, outside the theatres. In time it became the monopoly of the Torii School to paint theatre posters, no one else being considered qualified for the work, and, even to the present day, the Torii School has preserved this privilege (Plate LXXI). Kiyonobu, the son of Kiyomoto, was the most gifted member of the school and he gave it distinctive characteristics. Of the three original Ukiyoe drawings shown at the exhibition, the one lent by the Tōkyō Imperial Household Museum, "Woman holding an umbrella" is the best. The Fuzoku-Ga developed along the lines of individual portraits which led to the formation of the Kaigetsudō School, which specialised in portraying women, Geishas and Courtesans. The drawings of this school are almost all hand coloured and the main characteristics of the composition are the drawing of a single female figure, sometimes accompanied by her child attendant, on a large plane, with a bold yet subtle touch. A fair number of pictures of this school were also on view (Plate LXXII).

In the earlier part of the Edo period, the original drawing was popular, but with the coming of Moronobu, the print spread. The success of this form was phenomenal since it was cheaper than the original drawing and it was possible to have several copies of one print, it was more suited to be a "people's art". Moreover, the popularity of the drama and the publication of works of fiction contributed greatly to its spread. In spite of the fact that the original drawing seemed to have ceded its predominant position to the print, there were still some, such as Chōshun Miyagawa, Tsuneyuki Kawamata and Tsunemasa Kawamata who only produced original drawings. At the opposite extreme was Harunobu Suzuki, who excelled in creating a soft and dreamy atmosphere around the life of men and girls by his beautiful

and delicate line work, and who never made any original drawings. After the Meiwa era (1764-1772), original drawings were only rarely attempted by artists since the print which was then at the zenith, generally attracted the whole of their energies.

It is also interesting to note that, although such an artist as Shunshō Katsukawa was well qualified and skilled in original drawing, as well as in making blocks some artists who did some really superb prints left only poor drawings. Even Kiyonaga Torii, though gifted in both branches of Ukiyoe, rarely turned his hand to drawings.

Almost all print artists were represented at the exhibition, which contained a considerable number of Utamaros (Plate LXXIII) Harunobu Shunshōs, Sharakus (Plate LXXV) and Kiyonagas, many of which excellent.

The Ukiyoe exhibition offered an unique opportunity for investigating the origin of the Ukiyoe, its prosperity and decay from the historical point of view, for the comparative study of the different schools and their characteristics, making possible a systematic explanation of various tendencies in the artists' work, an opportunity of which students were delighted to avail themselves. This great Exhibition, no less than that of "Masterpieces of the Meiji and Taishō Era", made a deep impression on painters and collectors in this country.

CHAPTER XII

THE EXHIBITION OF ANCIENT ART AT KYOTO TO COMMEMORATE THE IMPERIAL ENTHRONEMENT

The Kyōto Onshi Museum being an Imperial Gift, administered by the Municipality of the city which had the honour of being the scene of the Enthronement Ceremonies in November 1928, it was decided to hold there a special exhibition of representative objects of Japanese art, both ancient and modern, to give concrete expression to the desire of the citizens of Kyōto fittingly to celebrate the memorable event. Instead of confining the exhibition to those treasures which were in the possession or custody of the Kyōto Onshi Museum, a more representative collection was gathered together by negotiating with shrines, temples and individual collectors in Tōkyō, Nagoya, Ōsaka and, in fact, practically throughout Japan, which was exhibited to the public from September 20th to December 25th. In order to make known the customs and cultural life of the past, a number of special rooms were constructed in the Museum building in which the utensils for the tea-ceremony, for incense burning and for poem-matching were displayed, proper emphasis being laid upon their arrangement and position, thus providing a splendid opportunity for the study of tastes which have been developed in Japan since remote ages.

The objects exhibited represented the art legacy of Japan through the long period beginning with the introduction of Buddhism into our country in the 6th Century down to so recent a date as the Meiji era. They included not only painting, calligraphy and sculpture, but also such branches of applied art as goldsmithery, jappanning, china-ware, textiles and embroidery. The exhibition, moreover, went even beyond the field of Japanese art by including relics of Chinese art which were found in Japan as well as work by modern Japanese painters of the Western School.

The number of exhibits reaching the stupendous total of 1217, and the capacity of the Museum building being limited, it was found necessary to place only a part of them on view at one time and to replace them from time to time by new ones. The arrangement was to say the least, extremely inconvenient, for a very long stay in Kyōto would have been necessary in order to be able to see this exhibition of rare art treasures in its entirety.

The periods during which the principal exhibits were displayed were as follows :

September 20th to October 15th :—Paintings of the Meiji era and Taishō era.

September 20th to November 5th :—Chinese and Korean antiques,

October 16th to November 4th :—Portraits of the Emperors of Japan and their letters,

October 16th to December 25th :—Masterpieces of ancient Japanese and Chinese paintings,

November 1st to November 30th :—Antique copper utensils in the collection of Baron Sumitomo,

November 5th to November 20th :—The Collection of Poems by the 36 poets and poetesses of calligraphy of ancient Japanese syllabary, from the Main Honganji temple, Kyōto.

In addition to those enumerated above, other national treasures, sculptures and works of applied art were placed on view during the period of the exhibition. Since the Enthronement ceremony took place in the middle of November and the great number of people naturally assembled in Kyōto at that time, November was especially selected for the display of the most valuable objects, such, for instance, as the collection of the poems of the 36 poets belonging to the Main Honganji temple which hitherto had been but very rarely shown to the general public. This is an ancient book made up of selected masterpieces by thirty-six poets whose names occupy a position of unquestioned preeminence in the legends of Japan ; and although a few of the books have been lost, there still remain today thirty five volumes which were collected during the latter part of the (Fujiwara period) 12th century A.D. and transcribed by the master calligraphers of that time. They are among the most precious legacies in the field of Japanese calligraphy, not only because of the beautiful style in which they are written but because of the original and distinctive designs produced throughout

the entire collection by piecing together bits of paper of different colours to form different figures and patterns on every page. Particular attention having been paid during the Fujiwara period to the paper used in writing native and Chinese poetry, artistic effects were produced by special stamping devices as well as by the use of gold and silver leaves, and the poems written on this paper in the most artistic style.

Among the principal art-objects shown at this exhibition were portraits of the rulers of Japan in the possession of the various temples in Kyōto. Of these, the most valuable from the standpoint of age and artistic worth were the portraits of Emperor Hanazono (1308-18) and that of Emperor Go-Daigo (1318-39) who was renowned for his enlightened statesmanship. There were also one hundred and fourteen holograph poems and letters executed by the sovereigns' brush.

Owing to the difficulty in moving sculpture, only the smaller images of Buddha or mere fragments of images were shown, but even so it was possible to gain some idea of the best work of the Tempyō, Fujiwara and Kamakura periods down to the present time, all of which are stored in temples and designated as national treasures.

Among the paintings the small portrait of Kichijō-ten executed on silk, one of the oldest to be found in Japan and which is owned by the Yakushiji temple of Nara, was particularly interesting. Among the Buddhist paintings displayed were portraits of the founders of the Shingon Sect painted by the Chinese painter Li Chên of the T'ang dynasty and which had been brought to Japan by Kōbō Daishi and kept in the Tōji temple. Although these portraits are now faded, the fact that they are Chinese works of the T'ang dynasty gives them an unquestionable historical importance. The jūniten (12 deities) belonging to the Saidaiji temple of Nara, the jūniten (12 deities) of the Tōji temple of Kyōto and the painting belonging to the Chōhōji temple of Kyōto depicting Buddha's resurrection out of the golden coffin were noteworthy representatives of Buddhist paintings before the 12th century.

The Kamakura period was represented by a large number of picture scrolls, while from still earlier periods such representative pieces as the three picture scrolls depicting the history of Shigisan temple (Plate LXXVII, LXXVIII), the history of Kitanotenjin which belongs to the

Kitano-jinja shrine, (Plate LXXIX, LXXX), and the picture scrolls of Priest Ippen owned by the Kangikōji temple, were also exhibited.

The Ashikaga period was represented by the paintings of such masters as Sesshū, Shūbun and Minchō which were borrowed for this occasion from various temples and individual collectors. The famous painting "Bamboo, Rock and White Crane" attributed to Masanobu Kanō, the founder of the Kanō School, which belongs to the Daitokuji temple and a Chinese landscape from the brush of his immediate successor, Motonobu Kanō, (1476-1559) belonging to the Konchiin temple, a portrait of Buddha and the Prophet Monju painted in black and white after the style of the Buddhist Art of the Zen Sect, the property of the Zenrinji temple, and the "Flowers and Birds" painted in gorgeous colours on the sliding doors of the Daisenin temple were also exhibited. The latter is executed in the decorative style of the Ming dynasty and marks the creation of a new type, for it was the first instance of the application of paintings to the decoration of buildings. Among the works of Sesshū were included the paintings "Summer and Winter Landscapes" owned by the Manjuin temple and a landscape done on a picture scroll which is now in the possession of prince Mōri.

From the Momoyama period were selected the works of such artists as Yūshō Kaihoku, Tōhaku Hasegawa and Chokuan Soga which provided ample material for the observation and study of the decorative style of that time. Such masters of the Kanō School as Tannyū and Tanshin who, under orders of the Shōgunate family, had devoted their entire efforts to the "Japanizing" of Chinese paintings were chosen as representative of the Tokugawa period, while among the work of the Tosa School which had derived its inspiration from the ancient art of the Fujiwara and Kamakura periods, were chosen some paintings by Mitsuoki. Of the Japanese painters who had pursued the idealistic style of painting of modern China known as the Literati painting whose work was collected in this exhibition were Taiga Ike, Buson Yosa, Mokubei Aoki, Kaiseki Noro, Chikuden Tanomura who was born in Kyūshū, Chikutō Nakamura of Kyōto, and Kazan Watanabe.

The modern realistic school of Kyōto was represented by the works of its founder Ōkyo Maruyama and his pupil Rosetsu Nagasawa,

and of such Kyōto artists of the 18th century as Keibun Matsumura and Sosen Mori. The Kōetsu School which introduced the pure Japanese method of painting flowers in gorgeous decorative style was represented by the famous painting "The God of wind and the God of Thunder," by Sōtatsu Nomura perhaps one of the earliest members of that school (Plate LXXXIII). In addition to this, some of the outstanding works of the great artists of that School such as Kōrin Ogata who popularized this style, his younger brother Kenzan whose fame rests upon his paintings on china-ware, Shikō Watanabe, and Hōitsu Sakai were also shown.

Of the artists of Ukiyoe School, there were examples by Moronobu Hishikawa, and by the members of the Torii School which, after the introduction of the art of print-making, specialized in pictures of actors, besides some Hokusai's and Hiroshige's. Finally, there was a large number of paintings by the master artists of the Meiji era including those of the Japanese painters in the Western style. It may be said, indeed, that, taken as a whole the Exhibition covered the field so thoroughly that it gave the impression of being a practical instruction or object lesson in the history of Japanese painting.

Many Chinese paintings which had been brought to Japan in early days were displayed side by side with Japanese paintings, thus affording an interesting opportunity of studying the influence of the one upon the other. Among these Chinese ones there were not a few Buddhist paintings and others of the 14th and 15th centuries, which showed that widespread interest in things Chinese engendered in our country through the introduction of the Zen Sect, the like of which could not possibly be found in China today.

Another aspect of this Exhibition worthy of special note was the wealth of applied art products of historical value displayed. In the field of goldsmithery were many articles pertaining to Buddhist ritual as well as mirrors and coats of mail. There were numerous *Makiye* from the Fujiwara and later periods, and from the figures worked out on their surface in gold it was possible to follow the gradual change of style and taste that took place from period to period. As for china-ware, examples were gathered showing how this art had developed in various parts of Japan subsequently to the introduction from China, sometime

during the Ashikaga period, of the method of producing delicate porcelain. Among these were some superb utensils for the tea-ceremony made by Ninsei who was one of the foremost masters of early Tokugawa period. The textile products displayed represented various periods reaching as far back as the introduction of Buddhism into Japan (552).

The products of applied art which were exhibited were representative not only of Japan but of Korea, China and even of Western countries. The copper utensils of ancient China, belonging to Baron Sumitomo of Ōsaka, which were included among the exhibits not only form the most valuable collection of the kind in Japan, but scarcely rivalled even in China or elsewhere (Plate LXXXV).

In viewing this Exhibition of rare art treasures, one could not but harbor the wish that they might always be kept in a museum to be appreciated by the public, and a deep regret that they should have to be returned to their owners after its close. The absence of an adequately equipped museum in Japan is a very serious obstacle to the popular appreciation of the value of Japanese art.

CHAPTER XIII

EXHIBITION OF THE MASTERPIECES OF THE T'ANG, SUNG, YÜAN AND MING DYNASTIES

Appreciation of ancient art has, during recent years, increased phenomenally in our country. It is a well known fact that our arts have been directly influenced by the arts of China ; and especially is this true in the field of painting, as is attested by the close similarity to be found between the subjects of the India-ink paintings which enjoyed such wide popularity during the Ashikaga period (1337-1573) in Japan and those of the India-ink paintings of the Sung, Yüan and Ming dynasties of China. In the landscape-paintings of the Ashikaga period, even Chinese scenery and Chinese figures were used. Beginning with the early years of that period, and as our intercourse with China under the Ming dynasty became more intimate, masterpieces of Chinese painting were brought to Japan in increasingly large numbers. Thus it is not at all strange that the awakening of interest in ancient art should be accompanied by a corresponding increase in interest in Chinese art.

In the light of this, the Exhibition of the Masterpieces of the T'ang, Sung, Yüan and Ming dynasties which was held in the Art Gallery of Tōkyō Prefecture and the Tōkyō Imperial Household Museum at Ueno Park under the auspices of the Sino-Japanese Art Association supported by the Department of Education and the Department of Foreign Affairs from December 1st to 20th (1928), was an event welcomed by our lovers of art. What made this Exhibition particularly significant and valuable was the fact that so many Chinese paintings which were brought from China especially for this occasion besides those which were already in Japan, were made accessible to our art lovers in general for the first time.

After having looked forward with much expectation to the opening of the Exhibition, it was however, somewhat disappointing to find, upon

entering the Exhibition, relatively few pieces of outstanding merit among the paintings brought from China. A few among them were actually of questionable value and, generally speaking, the Chinese paintings which were in Japan were decidedly superior in quality,—a fact which bears eloquent testimony to the love and understanding of art possessed by the Japanese in the past. In addition to the difficulty of preserving art objects inherent in the immensity of its national area, China gradually lost her priceless art treasures through the civil wars which so frequently ravaged her country. The fact that the copying of masterpieces was looked upon as indispensable to the study of art may, in some instances, have resulted in copies being handed down as originals; it is possible, moreover, that the making of counterfeit paintings was extensively carried on from mercenary motives. At all events, it is not a little strange that the paintings which have been preserved in China should compare unfavourably, as to the number of genuine masterpieces and as to their value with the Chinese paintings to be found in Japan.

The value of this Exhibition may be said to have lain in the opportunity presented to observe the characteristic traits of Chinese paintings as shown in the nearly five hundred pieces displayed. It was interesting to note also some differences between the Chinese paintings brought over from China for this occasion and those which had been in Japan from the past, although the latter were no less Chinese than the former. This may perhaps serve to explain the difference between the tastes of the Chinese and Japanese peoples. Such a view would at least seem reasonable in view of the fact that, while not a single painting by the artist-priest Mu Hsi of the Southern Sung dynasty can be found in China to-day, many of his masterpieces had been brought to Japan during the Ashikaga period and are highly prized by our connoisseurs even to-day.

Since it would be extremely difficult to present a comprehensive history of Chinese art in this brief article, a simple historical description based on the pictures hung at this Exhibition will be given instead. Those who desire to acquire knowledge of the outline of the history of Chinese art would do well to read Raphael Petrucci's "Chinese Painters".

Chinese paintings are for the most part India-ink paintings (*sumie*); these best reveal the characteristic traits of Chinese paintings. The lecture on "India-ink Painting" which was delivered by Prof. Sei-ichi Taki of the Tōkyō Imperial University last year, and which is reprinted below will serve to make these clearer.

"There has been in Japan from a very distant past a tendency to place a specially high valuation upon India-ink paintings. In the field of Western art pictures without colour are not very highly prized. As a matter of fact, the ordinary conception in the Occident is that pictures having no colour are not true paintings, and this applies to watercolour paintings as well as to oil paintings. If there be any Western pictures painted simply without colour, they may be seen only among the works which are commonly made as "sketch drafts" or among prints of etchings; but in either case they are not looked upon as possessing all the necessary attributes of a painting because of the absence of the colour element. That colour is the life of a painting is, in short, the general belief in the West. In the Orient, however, that is not necessarily the case. Of course the Orient, too, has its coloured paintings. But along with the coloured paintings, the India-ink paintings enjoy great popularity. To be sure, the monochrome pictures of the Orient are not of one class; there are several kinds, and such of these as are painted as sketch drafts or rough sketches are not considered as complete paintings any more than they are in the Occident. But in addition to these, there are the India-ink paintings which are painted as complete paintings and which are looked upon as being equal, or in some instances even superior in value, to paintings in colour.

While it may not be impossible to think of India-ink painting as belonging to a period which antedates the full development of coloured painting and therefore a relic of a crude and primitive age, such a theory is not substantiated by a study of the history of Oriental art. The development of India-ink painting took place most pronouncedly in China, whence the practice may be said to have been transplanted to Japan. It was during the middle of the T'ang Dynasty, about one thousand two hundred years ago, that India-ink painting began to flourish extensively. Prior to that it was not fashionable and its

popularity was not to be compared with that of paintings in colour. Before to the T'ang dynasty, painting had flourished quite extensively during the Six Dynasties period, but I have nowhere seen any record that Ku K'ai-chih and Liu T'an-wei who were known as the leading painters of that period ever applied their brush to India-ink. Coming down to the T'ang dynasty, however, we find that the great master, Wu Tao-tzū who was called the "Saint of Painting", wrought a virtual revolution in painting through the introduction of an interesting style of India-ink painting. Wu Tao-tzū was followed by such skillful painters as Wang Wei and Chang Tsao.

Leaving the T'ang dynasty and coming down to the Five Dynasties and Sung dynasty, there appeared such masters as Tung Yüan, the Priest Chü-jan, Mi Fu, Hsia Kuei, Yü Chien and Mu Hsi, through whose efforts the development of India-ink painting was brought to its zenith. The T'ang and Sung dynasties were periods of brilliant culture during which both literature and art reached a very advanced stage; many styles of painting appeared at this time, and paintings in colour were also very highly developed. After the Six Dynasties, beautiful pictures were produced through the continued improvement of technique of coloured painting, but along with it India-ink painting was also developed and enjoyed wide popularity. It can thus be seen that India-ink painting was not a forerunner of coloured painting but rather that it came into vogue after coloured painting had reached a high stage of development. The same facts further attest to the fact that the India-ink painting of the Orient is neither a crude nor an immature art.

So much for China. As for the situation in Japan, since the India-ink painting of our country is a heritage, so to speak, from China, its development here followed a process similar to that in China. It was probably during the Heian period that India-ink painting first began to be appreciated in Japan. During this period, as during the T'ang and Sung dynasties in China, India-ink painting enjoyed wide popularity side by side with the many works of great beauty and elegance which were produced in the field of coloured painting,—a fact which is revealed in the pages of the "Genji-monogatari". Sub-

sequently, down to the middle of the Kamakura period, its popularity seems not to have been so pronounced. But during the latter part of that period and throughout the Ashikaga period it flourished most markedly. Among the artists of that time, Shūbun and Shesshū, both of whom were undoubtedly influenced by the paintings of the Sung dynasty, were the outstanding artists in India-ink painting, and during the Tokugawa period, India-ink painting continued to thrive more and more. The Kanō School produced such masters as Tannyū and Naonobu, but it was in a certain school of literati painting (*bunjin-ga*) beginning with the time of Taiga and Buson that India-ink painting was most popular. It can thus be seen that in Japan, too, India-ink painting and coloured painting flourished side by side in mutual rivalry.

Now, India-ink painting owes its excellence as an art, among other things, to the material with which it is painted. This special ink, a singular invention of the East, is made from soot obtained by the burning of vegetable matter. This ink, when prepared in the ink-slab and applied to the paper or silk, is capable of rendering all degrees of light and shade by which a beauty and peculiar charm can be produced. An India-ink painting in which full play has been given to this unlimited variation of shades possesses an appeal which is not to be found in coloured paintings.

As may be generally known, India-ink painting is sometimes called *Suiboku-ga* (water-ink-painting), a name which is derived from the fact that the India-ink, when moistened, spreads and in water blurs in manner which produces interesting effects in shading. *Suiboku-ga*, in other words, is India-ink painting in its highly developed stage. The term "suiboku-ga" probably began to be first used in China sometime during the T'ang dynasty.

There is a close relation between the popularity of landscape painting and the development of *Suiboku-ga* which utilized the peculiar shading effect produced by the blurring of India-ink. While the people of China and Japan began to draw the objects of Nature in very remote times, they took special delight in painting hazy, mist-covered landscapes which suggested a sense of quietude and profound depth. For that purpose India-ink proved the most suitable medium,

since not only were such landscapes more effectively rendered with *Suiboku* or water ink than with colours, but the former medium enabled the feeling to be more thoroughly expressed. This fact further accounts for the intimate relation which existed between the popularity of landscape-painting and the development of *Suiboku-ga*. *Suiboku-ga* was, of course, not confined to landscape for the peculiar charm of that medium can be seen also in paintings other than landscape, but it would probably not be wrong to say that it was in the field of landscape painting that *Suiboku* was employed with the most effective results.

What I have said so far however, should not be understood as meaning that in the tone of the ink lies the sole charm and appeal of the *Suiboku-ga*. For another factor upon which great importance is attached is the treatment of the brush. It is essential that the brush-work should also show a superior technique and workmanship. While it goes without saying that the tone of the ink is an important consideration in India-ink painting, a picture in which the mind has been wholly concentrated upon that consideration alone is not interesting, and the result would have the mere beauty of formalism. It is through the brush-work that the tone of the ink is effectively rendered, and it is through that brush-work that the soul of the artist is revealed. That is the reason why the importance and value of the brush-stroke must not be overlooked.

There was in China during the T'ang dynasty an artist named Wang Mo who was extraordinarily adept in the use of ink and who painted interesting landscapes by utilizing the blurring effect of the ink dropped on the silk. This technique was known as the "Po-mo (blurring ink) of Wang Mo" and was made much of by the people of that time. A famous contemporary critic, Chang Yen-yüan, commenting on Wang Mo's works, declared that while it was odd enough and not without interest at a glance, it could not be called a real painting because it showed no traces of the brush. That was truly a maxim, and it would hold true even today. There is a close relation between painting and calligraphy in the Orient. It has been taught from olden times that especially in the case of India-ink painting must the mind be

concentrated wholly on the brush-stroke as in calligraphy. Such a teaching is sound, but for some reason which I am unable to understand, most of the India-ink paintings which are popular today appear to have been painted with attention to the tone of the ink only,—the matter of brush-stroke being completely ignored, with the regrettable consequence that India-ink paintings possessing any commendable virtue aside from their technical value may become very scarce.

We find it stated in books dealing with Western arts that the reproduction of the form of things is the function of sculpture, while colour is the very life of painting. There are now and then persons who argue that a painting from which colour is absent is not a true painting. Such a contention may have some value in view of the lines along which oil painting has developed and the actual condition of Western painting. Even among contemporary painters of our country there were not a few who are influenced by such a theory. But it would be nothing less than an anachronism to hold such theory as correct in the present age ; and many Western scholars have possibly modified their views somewhat. At any rate, so far as our India-ink painting is concerned, persons who question its value because of the absence of colour, if indeed there are any such, are very few in number today. Our India-ink painting, in short, being a suggestive art from which formalism has been removed more completely than from any of its kindred arts, nor should it be forgotten that it is this suggestive quality which gives it its peculiar value. Now, it is clear that the essence of art does not lie merely in the appeal which it makes to our senses ; the life of art is dependent upon the workings of our imagination. The work of art is nothing but a medium for the communication of our imaginative ideas. There is a stream flowing from the artist to the spectator which, as in the spoken word, serves to enable them to understand each other ; the significance of art, as such, is to be found in this service to mutual understanding, and the nature of this medium of communication is due to the working of our imagination. Imaginative art is often thought to be confined to poetry, but painting and sculpture, in as far as they have a profound significance as art, must also be imaginative or

fanciful. Considered in that light, it would be only natural to prize that art which places suggestion above objective representation and in which implications outside of mere form are found in rich abundance. Of such a nature is the art of India-ink painting of the Orient.

Furthermore, it cannot be gainsaid that the peculiar temperament of the Oriental had much to do with the development of our India-ink painting. The Oriental is prone to gaze philosophically upon the world of Nature, to put himself in its place, striving thus to find community between Nature and man. That peculiar outlook upon the world has characterized the Oriental from olden times, and can be observed to a very marked degree not only in scholarship but in art as well. Thus, in painting, what is sought is a perfect understanding of that vital force in Nature which stimulates the artist rather than a mere reproduction of the form that strikes his eye. That is why, contrary to the practice of Western painters who invariably employ a model of which he strives to reproduce a life-like image, the artist of the Orient works from the beginning by memory and imagination without ever using a model. If such has been the painting technique pursued from the very origin of art in the Orient, then it is small wonder that so much value should be attached to suggestion as well as to departure from formalism in our paintings. It was inevitable, therefore, that India-ink painting should come to be so highly prized. Our India-ink painting being thus based upon that world-outlook peculiar to the Oriental, its development as an Oriental art was a logical phenomenon. India-ink painting is therefore a precious heritage which not only should not be forsaken now but should be given all possible encouragement and support in the future ”.

What may be termed the chief attraction at the Exhibition was a silk scroll containing the portraits of thirteen successive rulers from Wen-ti of the Han dynasty (latter part of the 6th century) down to Yang-ti of the Sui dynasty (early part of the 7th century) (Plate LXXXVI). This picture, owned by Liang Hung-chih of China, is generally believed to be the work of Yen Li-pên a celebrated painter of the T'ang dynasty. While there is some question as to this, it is undoubtedly in the style of the T'ang dynasty so that even if it

is a product of a later period it may at least be considered to be a faithful copy of the original painting. Yen Li-pên who was one of the most prominent figures in the art world of China during the T'ang dynasty, came from a family of artists, for his father and brothers also enjoyed wide reputation, among whom, his elder brother Yen Li-te was perhaps next to him in skill. Yen Li-pên was a government official in the middle of the 7th century and combined painting with his public duties. It is said that because of his official connection, he was frequently commissioned to paint portraits of sovereigns, distinguished retainers as well as official messengers from other countries.

Among the other pictures exhibited were some attributed to the brush of Wu Tao-tzu (Wu Tao-yüan) of the T'ang dynasty, Huang Chüan and Ch'an Yüen of the Five Dynasties, and Li Shên of the T'ang dynasty, but there is some room for doubt as to the genuineness of most of them. But some portraits of the seven founders (shichiso) of the Shingon Sect belonging to the Tōji temple, the work of Li Shên of the T'ang dynasty and which have been in our country from the remote past, and the portraits of the sixteen Rakans (disciples of Buddha) which are said to have been painted by Ch'an Yüeh of the Five Dynasties were excellent for their style and historical value.

In the following Sung dynasty painting came to be undertaken from the standpoint of pure artistic appreciation rather than simply for the purpose of providing material for lessons in morality as had formerly been the case. Consequently the range of subjects was broadened to include persons, genre paintings, birds and flowers,—and in fact, all things that met the eye.

The culture of the Sung dynasty was of a very high order, and there were among the rulers not a few lovers and keen students of art who patronized the artists of their time. The system known as the *Gain* (Art Academy), while not wholly an innovation of the Sung dynasty, had never before worked so effectively as during this period. The artists in the service of the Academy having frequently executed works for the sovereign, their paintings reveal their minute care and conscientious attitude in every stroke of the brush while the colouring, too, was rich and beautiful. On the other hand, artists not employed

by the Academy, who mainly pursued art as an avocation, discarded colour for the most part and specialized in India-ink paintings characterized by simplicity and subjective treatment.

While there was quite a clear demarcation between the two groups of artists mentioned above, the division cannot be said to have been absolute, for the fame of Ma Yüan and Hsia Kuei, who belonged to the Academy, rested upon their India-ink paintings, while among the non-Academy artists a few pictures such as those of Li Lung-mien (Li Kung-lin) closely resembled in style those of the Academy.

Among the sovereigns who patronized art, Hui Tsung was the most talented artist. He was not only superior to other sovereigns or amateur painters, but it is said that no one even among professional artists could match his skill in the painting of birds and flowers. It is not known whether Hui Tsung ever painted landscapes, for such of his works as remain today are all of flowers and birds which, apparently, were his favorite subjects. It was after all, only natural and fitting that a ruler, looking out from his palace should be moved to paint the flocks of little birds flitting about in the royal garden ; and because of his position as a sovereign, there is in his paintings a touch of elegance and refinement not to be found in the works of the artists of common rank. His paintings, while characterized by a calm and gentle style, have a tone of unquestionable dignity. The spiritual cultivation of the artist is a requisite which has always been insisted upon in the Orient, and the work of an artist lacking that requisite is looked upon as being of little value, however perfect may be the technical ability shown. Perhaps the most famous of Hui Tsung's paintings, now in Japan, are "Quail and Daffodil" belonging to Marquis Asano and "Peach and Dove" owned by Marquis Inoue, and it was a matter of great regret that neither of them were shown at this Exhibition. Among such as were exhibited, the scroll painting "Parrot" (Plate XCI), belonging to Mr. Teijiō Yamamoto, was an excellent example of his style.

The Sung dynasty produced many famous artists, and the paintings of that period were most highly prized by later generations. Among the noted landscape painters of the Northern Sung dynasty (earlier part

of the Sung dynasty) were Li Chêng and Tung Yüan, both of whom had many pupils who gained fame on their own merits. Hsü Tao-ning, Kuo Hsi and Kao Kê-ming were all pupils of Li Chêng, while Priest Chü Jau and Lin Tao-shin had received their training from Tung Yüan. Fan K'uan who was also a noted landscape painter, had first been taught by Ching Hao and Li Chêng but later introduced a style of his own and founded a new school. Two artists during latter part of the Northern Sung dynasty, were celebrated for their landscape paintings are Mi Fu and his son Mi Yu-jên, both of whom depicted the beauties of Nature by the deft shading of the India-ink; placing consequently more emphasis upon brush stroke than upon line.

The Southern Sung dynasty (latter part of the Sung dynasty) produced such distinguished landscape painters as Li T'ang, Lin Sung-nien, Ma Yüan and Hsia Kui. Of these, Ma Yüan and Hsia Kui were especially famous, and many paintings attributed to their brush remain to this day. This Exhibition contained "Rain Landscape" and "A Hermit and His Attendant under the Pine" (Plate XCIII), by Ma Yüan and "Boat Moored to the River Bank" by Hsia Kui, both superb examples of their skill which were lent by Baron Koyata Iwasaki.

There were also during this period many artists who devoted themselves to the painting of "dōshaku-ga" (Zen painting). The Zen Cult being then in its prime, portraits of the disciples of Buddha (*rakan*) and Zen priests were painted in large numbers. The Buddhist paintings which had until that time been used for purposes of worship came to be superseded by the Zen paintings, many of which were excellently done in monochrome with India-ink. Shin K'o and Liang Chieh, in particular, produced vivid, life-like portraits by means of the simplest lines. Among others, were exhibited, "Niso-Chōshin" a work attributed to Shin K'o and which belongs to the Shōhōji temple, and the portraits of Priest Hui Nêng said to have been painted by Liang Chieh and now owned by Count Matsudaira and Count Sakai respectively.

One artist who has been greatly praised in Japan ever since the Ashikaga period but of whose name nor works nothing however remain today in China, is Mu Hsi. Of the many paintings now in Japan

generally attributed to him and shown at this Exhibition, the most famous were a section of a scroll painting of "The Eight Views of Hsiao and Hsiang" belonging to Mr. Kaichirō Nezu and the "Disciples of Buddha" (*Rakan*) belonging to Baron Koyata Iwasaki. Besides "*doshaku-jinbutsuga*", he painted landscapes and flowers and birds and while he never used colours, he showed remarkable skill in the handling of delicate lines and in the soft shading effects obtained with India-ink.

Although the art of the Yüan dynasty was not the equal of that of the Sung dynasty, the influence of the preceding period was nevertheless instrumental in producing artists of considerable ability who painted after the style of the Sung dynasty. It was during the closing years of this period that the landscape painters Hang Kung-wang, Ni Tsan, Wu Chên and Wang Mêng, who were called "The Four Great Masters of the Yüan dynasty", produced the pictures the style of which came to be followed as a model in the succeeding dynasties. Many paintings by these four artists were hung at this Exhibition, of which the most famous was Wang Mêng's Landscape (Plate XCV) owned by Mr. Teijirō Yamamoto.

In addition to these the Yüan dynasty produced Ch'ien Shun-chü who became famous for his coloured paintings, Sun Chün-tsê who used India-ink after the styles of the Ma and Hsia schools of the Sung dynasty, and Yen Hui who was the best artist of his time in coloured *Dōshaku-ga*. The Zen priests Tsu Wêng and Yin T'o-lo whose forte was India-ink painting also deserve to be mentioned among the leading painters of the Yüan dynasty. All these artists, with the exception of Ch'ien Shun-chü, were represented at the Exhibition.

In the Ming dynasty, painting showed a tendency toward *mannerism*, and the practice, which became quite general at this time, of copying the art of the preceding dynasties had the effect of robbing it of individuality and life. The licentiousness of public taste at this time naturally produced a vulgar style in art which supplanted the refinement of the earlier periods. Numerous paintings by such artists of the Ming dynasty as Tai Chin, Lü Chi, Shên Chou, Ch'ou Ying, Hsieh Shin-ch'ên, T'ang Yen, Wên Chêng-ming (Plate XCVI), Wên

Po-jen (Plate XCVII), Ch'ên Shao-ying (Plate XCIX), Chou Chih-mien, Tung Chich'ang, Huang Tao-chou (Plate XCVIII), Wang To, Wang Chien-chang and Lan Ying (Plate C) were exhibited. Wên Chêng-ming was the best among the painters of the Literati School during the Ming dynasty, while Tung Chi-Ch'ang, by publicly espousing the cause of the Southern School (*nanga*), exerted himself to reveal the superiority of this School over the Northern School (*hokuga*).

Eighteen paintings representative of the Ch'ing dynasty were exhibited for purposes of reference and comparison. Art flourished along with the encouragement given to learning by the rulers of this period, but because this royal encouragement was given as a matter of policy, scholarship as well as art tended to become formalised, and the style of the Literati School continued to flourish as during the Ming dynasty. Many painters of this School arose and although their styles were various, with the exception of a few, these works were in high degree formal. Painters of landscapes and birds and flowers, too, were numerous, but no one among them deserves being specially mentioned here. It is worth noting, however, that during this period Chiao Ping-Chên created a new style influenced by Western art, and achieved some success by using shadows (in a plastic sense) which had been absent from the paintings of the Orient until that time. Moreover, an Italian named Joseph Castiglione (1698-1768) who arrived to China at the age of eighteen and became naturalized, was engaged in missionary work and later entered the service of the sovereign as a painter under the name of Lang Shih-ning. As a Western painter he seems to have possessed no exceptional talents, and his minute brush-work is more suggestive of the technique of a craftsman. His pictures presented a curious combination of the East and the West, for he painted on paper or silk using Chinese paints according to the laws of perspective and the principles of light and shade proper to Western painting. His backgrounds, moreover, were painted with brush-strokes in imitation of the Chinese style while the persons and animals he placed in the foreground were painted in the regular Western style. The influence of his style upon Chinese painting, however, was exceedingly great, and is said to have left its mark even upon the art of Japan. Four of his

works were shown at this Exhibition, and a photographic reproduction of a section of one of them, a scroll painting "Horses in a Pasture" will be included in this volume (Plate CI).

In conclusion, the Exhibition of Masterpieces by Chinese Artists was not only one of the most noteworthy art exhibitions held during 1928, but it brought to a fitting close the art activities of the year.

CHAPTER XIV

WESTERN ART EXHIBITIONS

Many exhibitions of foreign and particularly Western works of art, have been held in succession, of recent years. These foreign works of art have been introduced to Tōkyō by foreign Governments and organizations as well as by private Japanese collectors, and have been not only done useful service to Japanese lovers of foreign art but also to Japanese artists by widening their vision and range, and enabling them to make use of foreign artists' mediums and expression in their own works.

Until some years ago only a few works by modern French artists such as Claude Monet and Auguste Renoir were brought to Japan. Now, instead, Japanese collectors are in possession of a good number of works by French as well as British, German and Italian masters, particularly, Mr. Magosaburō Ōhara who had an excellent choice of modern Western masters. Nevertheless, specimens of foreign art brought to Japan are confined almost exclusively to modern masters and there are very few by artists previous to the 19th century. Such facts materially retarded Japanese artists in correctly understanding the significance of Western painting, sculpture, applied art, etc.

Fortunately, part of Mr. Kōjirō Matsukata's collection of Western art was put on view in 1928, and the public was enabled to see works of Dutch and English masters of the 17th and 18th centuries. Unfortunately, however, these works were very few in number, and Japanese lovers and students of foreign art now fervently hope that foreign Governments and organizations will send out specimens of the works of old as well as of modern Western masters.

The first foreign art exhibition in Japan in 1928 was Mr. Magosaburō Ōhara's, of Kurashiki City, Okayama Prefecture, collection of Western art. It was put on view in the Art Gallery of Tōkyō Pre-

lecture for 20 days beginning February 22nd. Mr. Ōhara's collection had been also exhibited in 1927 in the Kyōto Onshi Museum, as mentioned in the 1927 Year Book of Japanese Art. This collection included a few masterpieces, which were not put on view in Kyōto in 1927, besides, articles excavated in Egypt and some old Persian earthenware which elicited keen interest.

Among the masterpieces shown were El Greco's "Annunciation," Puvis de Chavannes' "Patriotism" and "Fantasy," Gustave Moreau's "Le Cantique des Cantiques," Segantini's "Midday in the Alps" (Plate LIX) and Gauguin's "At Tahiti," besides works by nineteen other modern French artists, among whom Claude Monet, Jean François Millet, Camille Pissarro, Auguste Renoir, Eugène Carrière, Gaston la Touche, Odilon Redon, Charles Cottet, Lucien Simon, F. Aman-Jean, Maurice Denis, René Mesnard, J. F. Rafaelli, Pierre Bonnard and Henri Matisse.

Belgian works were represented by a fine picture by Leon Frederick entitled "Tout est mort mais tout ressuscitera par L'Amour" and very good works by Eugene Laermans, Emill Claus and Jean Delvin. Modern Spanish painting was represented by Valentine de Zubiaurre, while the German artists introduced in the same exhibition included Hans Kohlschein, Joseph Bell, Herbert Arnold, Hans Adolf Bühler and Franz Stock. It is believed that such a representative collection as Mr. Ōhara's cannot be easily found even in Europe and the United States of America, since the discrimination shown in the choice of foreign works in his collection is quite remarkable.

Almost simultaneously with the Ōhara show, Mr. Matsukata's foreign art collection was shown to the public in Tōkyō. This Exhibition was held for eighteen days beginning March 13th under the auspices of the National Art Association. Mr. Matsukata's collection chiefly consisted of representative works selected by him exclusively in Great Britain and France after the Great War. All his collection, however, was not brought to Japan, and part of it is still preserved in Paris and London.

The Matsukata's collection included a few examples of old furniture as well as painting, and showed its proprietor's wide tastes. In this

respect it is naturally more personal than that of Mr. Ōhara, in that it consisted of excellent pieces gathered on the market, not necessarily chosen to demonstrate the modern trend of art, and accordingly, included many more works of the 17th and 18th centuries. Although it also vividly represented national characteristics of the various masters, it was in a sense somewhat heterogeneous, and not entirely free of the atmosphere of the private gallery.

English painting from the 18th to the 19th centuries was represented by good examples of such classical masters as Old Crome, Gainsborough, Hoppner, Romney (Plate LXI), Laurence, Morland, Scott, Lely, Wilson and Fielding. The 19th century was particularly well represented by "Water Gate" by Constable (Plate XL), "In the Garden" and "Portrait of a Girl" by Dante Gabriel Rossetti, "Children of a Painter" by Millais as well as by fifteen works by Brangwyn mostly depicting, Venice and English landscapes. It also included representative works by Clausen, Orchardson, and others.

Of the works by French artists, "Cupid," a drawing by François Boucher, proved attractive. Otherwise, there were very few works of the 18th century or earlier. Modern masters of landscape were represented by Theodore Rousseau and by Camille Corot as well as by Diaz, Troyon, Dupré, Michel. The examples of the different masters of the Impressionist school were well chosen.

Such masters as Van Goyen, Colis Jansen (Plate LXII), Jan Steen and Matthys Maris were selected to represent Dutch painting, while works by Kauffman, and by Segantini and Rosa represented the German and Italian schools.

Almost simultaneously with the Matsukata exhibition in Tōkyō, an exhibition of French fine art was held on a large scale in the Art Gallery of Tōkyō Prefecture, which further stirred the interest of Japanese students and lovers of Western art. Unlike those held heretofore in Tōkyō, the French exhibition of 1928 comprised masterpieces lent by the Luxembourg Museum in Paris and sent to Japan with due care by L'Association Française d'Expansion et d'Echanges Artistiques, which is supported by the French Government. The exhibition was held under

the patronage of H.I.H. the late Field-Marshal Prince Kuniyoshi Kuni, father-in-law of the Emperor of Japan. Dr. Rentarō Mizuno, former Minister of Education, M. Robert de Billy, French Ambassador in Tōkyō, and Dr. M. Adachi, Japanese Ambassador in Paris, contributed very considerably to the realization of this French Art Exhibition, which remained opened for a long period from March 24th to May 6th.

The catalogue included 35 pieces of modern French furniture put on view in a series of model rooms, which members of the Société des Artistes Décorateurs had sent for this purpose besides 23 masterpieces by the Luxembourg Museum, 364 other pictures and 29 sculptures. This exhibition was honoured by a visit of their Imperial Majesties the Emperor and the Empress on May 9th.

The paintings of the Luxembourg Museum put on view included such large works as "The Prophet Job" by Léon Bonnat (Plate LXIII), "Youth and Love" by W. A. Bouguereau (Plate LXIV) and "Portrait of Ivonne" by Jules Lefebvre. Among other Luxembourg exhibits were "A Girl with A Cat" by Charles Chaplin, "Portrait of a Gentleman" by Bastien Lépage, "Portrait of Countess Diane" by J. J. Henner, and "Meditation" by Eugène Carrière.

Besides the loaned works the French Art Exhibition included also a picture by J. F. Millet illustrating a metaphoric harvest, "A Musician and His Sick Mother" by Puvis de Chavannes, landscapes by Cazin, Eugène Boudin, Vignon, George Michel, Camille Corot, Stanislas Lepine, Jules Flandrin and others. There were some portraits, by Maurice Asselin, Charles Guerin and Jean Despujols. The Sculptors were represented by such an old master as Antoine Bourdelle as well as no less famous modern ones as Joseph Bernard, Paul Landowski, Raoul Lamourdedieu, Jules Dubois, and others. "Dance" by Bourdelle and the works by other masters were all small pieces, but revealed without exception an exceptionally fine technique.

One of the salient impressions which this French exhibition left upon Japan was that of the furniture. These examples of the work of the members of the Société des Artistes Décorateurs were most timely, inasmuch as questions of applied art have been much talked about in Japan during the last two or three years. These members and societies

were Maurice Dufrene, M. Fitté, Etienne Kohlmann, Eugène Printz, Auguste Fabre, Naveau, André Desbordes, M. Glaize, Colloboration des Artistes du Studium Louvre and Mathieu Gallery. As the Japanese lack experience in the manufacture of foreign style furniture the exhibits not only gave object lessons to Japanese designers and mechanics, but also highly impressed them in respect of the high quality of French furniture. The styles adopted, however, elicited divided opinions. The furniture demonstrated very clearly that modern French designers have not failed to take time honoured Japanese furniture into consideration and it was also noted with pleasure that points of contact exist between Japanese and French furniture. Some of this furniture was shown later at Ōsaka in Mitsukoshi department store.

For ten days beginning with April 1st, prints collected abroad by Mr. Usui Kojima were put on view in the gallery of the Asahi Shimbun, one of the leading Tōkyō newspapers. While serving the Yokohama Specie Bank abroad, Mr. Kojima collected many prints by Western masters from the 15th and 16th centuries, but the prohibitive tariff in Japan made it impossible formally to import them to this country, and he was obliged to re-export them. Consequently, the exhibition could only be held for a brief period. A recognized authority on Japanese prints, particularly on those by Hiroshige, Mr. Kojima has a deep technical knowledge of prints in general. The Western prints collected by him were mostly very fine, and included nine Albert Dürer's as well as twenty Rembrandt's. Other Dutch, Spanish and English as well as modern French works were systematically collected by Mr. Kojima. He also exhibited much reference data, of considerable use to students.

Other events in April included an exhibition of modern French works held in the Art Gallery of Tōkyō Prefecture, under the auspices of the Central Art Company—the publisher of a fine arts magazine. The exhibits were limited in number and chiefly small but well-selected pieces were mostly by artists well-known in Japan.

A rare opportunity to see modern Italian art was afforded by Signor Viola, a member of the Italian Parliament in an exhibition held in the gallery of the Mitsukoshi department store for a week beginning May

9th. The 250 works exhibited there showed that development of modern Italian painting in the 19th or 20th century was commendable in respect to style and skill. Most of the work by recent artists appeared to have been chosen more for its solid qualities and beauty of technique than for any astonishingly novelty. In this respect the Italian exhibition showed that art could progress by returning to the study of the classics and by interpreting them in a modern spirit, quite as well as by the more extreme type of experimental art shown at the French Art Exhibition. This fact perhaps gave some the erroneous impression that Italy is lagging behind other countries in the theoretical development of modern art.

The exhibits included a sea-bathing woman by Giulio Aristide Sartorio, a nude by Giacomo Grosso, landscapes by Juseppe Cassiari, portraits of women by Domenico Morelli and Antonio Mancini, two of the greatest painters of the 19th century. Some interesting work by Vincenzo Irolli and Alessandro Mileji and not a few articles by from an artists organization in Naples, besides some very good etchings and engraving were also shown.

The Japanese more than once of late years have had the opportunity of getting acquainted with French painting but the same cannot be said of other countries and it is a source of pleasure for the Japanese that European art should, at last, begin to be more widely introduced into Japan.

Two or three other small exhibitions of Western works were also held in Tōkyō. But they failed to attract any special attention in art circles.

CHAPTER XV

JAPANESE ARTISTS ABROAD

The serious study of Western painting in Japan may be said to have begun with the ushering in of the Meiji era. While it is true that there were a few students of Western painting such as Kōkan Shiba even before the close of the Tokugawa period, their efforts in this field had never amounted to more than mere dabbling. Moreover, since the proper study of Western painting, strictly speaking, can be pursued only by going abroad, or, if in our own country—by receiving instruction from foreigners, only the early years of Meiji mark the beginning of such studies in Japan.

Tōgai Kawakami (1828–1881) perhaps deserves to be called the “founder” of Western painting in Japan. He first won recognition as an artist of the Literati Painting School (Bunjinga), but after taking up the study of Dutch he became interested in Western painting and gradually turned his attention to that field. His instructor in the technique of Western painting was C. Wirgman (1855–1891), a retired captain of the British Army, who was residing at the time in Yokohama as special correspondent of the London News. This Englishman, however, was only a novice so that it was hardly to be expected that his pupil who, moreover, had never gone abroad for study, should have learned to master Western technique.

Tōgai had many pupils, one of whom was Yū-ichi Takahashi who had also received some instruction from Captain Wirgman. Yū-ichi having studied in Shanghai—he never got closer than that to Europe—had a somewhat firmer grip of the principles of Western painting than his teacher.

The first Japanese ever to undertake the study of Western painting, in Europe, was Shinkurō Kunisawa. It was through him that the orthodox technique of Western painting was introduced into our country,

so the value of the contribution which his study abroad made to the world of Western painting in Japan was incalculable. Just about the time when, upon his return from Europe, he was imparting to others the knowledge he had gained as to the correct methods of Western painting, the bureaucrats who were propounding the principle of occidentalization founded an art school for instruction in Western painting and sculpture, and three Italians were engaged to serve as instructors in this school. Among those who were taught at this school and later became famous as artists of the Western school were Yoshimatsu Goseda, Hōsui Yamamoto, Hisashi Matsuoka, Seijūrō Nakamaru and Chū Asai, all of whom rendered unsparing and invaluable service towards laying the foundations of a Western school of painting in Japan, during the early years of Meiji.

After Shinkurō Kunisawa returned from his studies in Europe, a gradually increasing number of artists began to follow in his footsteps. In 1875 Kaneyuki Momotake went to London while Naojirō Harada went to Germany. Three years later Hōsui Yamamoto and Yoshimatsu Goseda journeyed to France, while Hōryū Goseda selected America in which to pursue his studies. In 1900, Chū Asai went to France, while Kiyoo Kawamura studied abroad from 1871 until 1882. Two other artists, Viscount Kiyoteru Kuroda who had received instruction under Raphael Collin, and Keiichirō Kume, who later introduced the style of the impressionists, upon their return in 1893, imparted new vigour to Western painting in Japan. There were many others who later went abroad for study, not a few of whom survive to this day as pioneers in their field.

In 1907 the Government, by way of encouraging art, began to organise and hold art exhibitions: and since then our art circles have shown ever-increasing animation, and the number of our students of Western painting, both at home and abroad, has yearly increased.

It is a remarkable fact that within the relatively brief space of half a century Western style artists in Japan should have reached a stage in their development in which they compare favorably with artists of the various Occidental nations.

At the present time, the country which is attracting the majority

of our students of Western painting is, of course, France. With that country as their base during the period of their study abroad, they set out for Italy, England, Germany and America on sketching expeditions. For this reason the activities of our artists abroad, are mainly centered round Paris where an organization of Japanese artists known as "l'Association des Artistes Japonais" was founded in 1928. Its first exhibition which was held in June of that year was formally opened by a representative of Ambassador Adachi and by Monsieur Paul Léon of the Department of Fine Arts. The moving spirits of this Association are Kiyoshi Hasegawa, Tomio Okami and Tadashi Koyanagi, and its exhibitions are held once a year with the participation of other Japanese artists resident in Paris. The exhibition of "l'Association des Artistes Japonais," like that of "Les Indépendants" has no judges and makes no awards, and in the years to come it may so broaden its scope as to include the works of Japanese artists living in Japan.

Of the Japanese artists who have lived many years in Paris, Kiyoshi Hasegawa, Okami, Koyanagi and Toda have already gained creditable reputation and a firm footing there. These together with Tsuguharu Foujita, Keizō Koyama, Iwao Haginoya and Roka Hasegawa who has already returned to Japan, are also members of Salon d'Automne. Kiyoshi Hasegawa has for many years made a reputation as one of the leading artists in the field of prints, while his ability as a painter is also widely recognized. His pictures, though somewhat cold in tone, are characterized by dignity and beauty of composition as seen in the painting "A view of Cannes" exhibited at the 1928 Salon, which was very highly praised by the critics.

Tomio Okami, a true disciple of Cézanne, excels as a painter of still-life. Hasegawa and Okami among Japanese painters, rank next to Tsuguharu Foujita from the standpoint of reputation and of ability. Tadashi Koyanagi is a talented painter of animals, while Kaiteki Toda is a sculptor, as well as a painter of fishes, and each has become well known for his unusual work.

Individually, Tsuguharu Foujita who is permanently established in Paris has a very high reputation. The private exhibition which he held in the Bernheim Jeune Gallery in the autumn of 1928, was enthusiastically

acclaimed by the critics. Among the pictures which he showed on that occasion, one in particular, called "Strife," drew the eyes of the Parisian art world because it so well brought out the most recent tendencies in his work. The delicate line and the serene Oriental tone of his paintings have made a strong appeal to Occidental tastes ; but in the masterpiece which he exhibited last autumn there appears, in addition to the technique which he has heretofore employed, an evident striving after strength and solidity. While this new direction eloquently bespeaks his constant and unselfish devotion to his art, it can hardly be said to have been an unqualified success.

During the years 1927 and 1928 the art world of Paris discovered two other excellent Japanese artists :—Keizō Koyama, who held private exhibitions of his paintings in the autumn of 1927 and in the spring and autumn of 1928, and Noboru Hasegawa who held private exhibitions in the spring of 1928 and again in the early part of 1929. The outstanding characteristics of Koyama's work which is by no means unknown to French art circles, are solidity of composition and comprehensiveness of feeling, and these qualities as revealed in his "Views of Toledo" won favourable comment from all critics.

Hasegawa, on the other hand, commanded recognition by the buoyancy and freedom of his style. One critic is said to have remarked that he had never been able to appreciate the frail, delicate beauty of Japanese women until he saw Hasegawa's "A Nude Dancer." Ever since the people of the Occident became acquainted with the *ukiyoe*, they have looked for that refined, sensitive beauty in the works of Japanese painters, and it was by revealing that very quality that Hasegawa won the approbation of Western critics. Paris, however, was not the first to discover him, for he was already known in Japan through the paintings hung in the exhibition of the Shunyōkai prior to his departure for France. Although not permanently settled in Paris, he, like Sōtarō Yasui, Ikuma Arishima and Ryūsaburō Umehara, has left a deep impression upon the art world of that city.

In addition to these artists mention should be made of Haginoya, a clever painter whose forte is light, cheerful landscapes ; Mitsuo Kōno who paints delicate pictures suggestive of the colouring of Marie Laurencin,

Tsuguharu Foujita's drawings; Madame Okanoe, who specializes in pictures depicting evening light effects; K. Ōmori who paints delicate, sentimental landscapes in which he tries to produce a tone somewhat akin to that of Japanese paintings; Sakata whose pictures are clever and unrestrained; Ono, who, though young, is a painter of splendid talent and promise; R. Suzuki a portrait painter somewhat after the manner of Matises and finally Tamotsu Tanaka who in his compositions strives after soft colouring.

Among the Japanese artists who are not permanent residents of Paris but were there in 1928 are Kakuno who is an excellent portrait painter. U. Ihara; Katsumata; Matsuba who specializes in soft, delicate landscape; Mukai who has applied himself to decorative painting in addition to Shizue Hayashi, Takanori Kinoshita, Ryō Hattori and Katsuta Kōta who were already well-known in Japan.

It would be impossible to mention all the Japanese artists now in Paris. There are, however a few who, though inferior to those mentioned, are worthy of attention because of their distinctive styles. These are Kōji Fukiya who specializes in sentimental pictures for song illustrations, K. Furuki who paints Japanese women after the traditional Japanese style painting, and Sugawara, a painter of lacquer pictures.

Most of the Japanese artists in London including Makino and the late Kazunori Ishibashi, are academic. Urushibara whose name has been well known for quite a long time can hardly be said to have a keen colour-sense, and his reputation rests upon the skill with which he has incorporated *ukiyo*e taste in his prints. In America there has been no Japanese artist of note since Hamaji's return to Japan.

CHAPTER XVI

AUCTION SALES OF WORKS OF ART

Of recent years, important transactions in the field of art are taking place more through the medium of auction sales than through that of ordinary art dealers ; and this is almost invariably the case with the sale of the more celebrated collections. This method should not be understood, however, as being necessarily identical with the auction sale method employed in other countries.

In the large cities such as Tōkyō, Kyōto, Ōsaka and Nagoya, there are incorporated bodies known as "Art Clubs," of which the principal shareholders are art dealers. These clubs have their own buildings which are let for exhibition and auction purposes, and the rentals realized are used to defray the cost of maintenance.

In addition there are organizations known as "Art Dealers' Associations," the principal members of which are shareholders in the Art Club. When an auction sale is to be conducted, the member or members of the Art Dealers' Association, who have been entrusted with the sale of the art objects by the owners rent the Art Club, and there display the objects for a day or two prior to the sale and invite their patrons to inspect them. The method of procedure in this kind of auction is for each art dealer to write on a slip of paper the amount of his bid for any particular object and to place it in a box accompanying such object ; and the bidder, who, when the box is opened, is found to have made the highest bid becomes the purchaser. Consequently anyone wishing to make a purchase at such auction sales must place his bid through an art dealer who is a member of the Art Dealers' Association, that is to say that a person who is not a member of the Association may not directly make a bid. In practice, although there may be instances of an art dealer buying an art object for himself, most of the purchases are made by dealers acting under the order of their

customers. When the goods have been sold, the merchant pays to the owner eighty per cent. of the purchase price which he has received from the party who placed the order with him. One-half of the remaining twenty per cent. is kept by the dealer as commission, the other half goes to the Art Dealers' Association, and out of it are paid the various expenses and taxes, the balance becoming the *income of the Association*. As for the expenses incurred in connection with the *making* of catalogues, these were formerly borne by the Art Dealers' Association which took over the goods to be sold from the owner, but of recent years such extravagant catalogues have become the fashion that art dealers can no longer bear the expense, and the present practice is for the owner of the objects to defray the cost of the catalogues. The net income of the owner therefore, is the amount which remains after twenty per cent. of the purchase price and the cost of the catalogues have been deducted from the purchase price.

Reviewing the auction sales of art objects which took place during 1928, perhaps the outstanding collection sold through this medium was that of Baron Kawasaki of Kōbe, while those of Count Tokugawa, Prince Shimazu and Prince Matsukata also attracted wide attention. It is interesting to note that each of these collections possessed distinctive characteristics. The collection offered by the Kawasaki family, for instance, contained for the most part masterpieces of Chinese and Buddhist pictures while that of the Shimazu family—a samurai family of very ancient lineage—included a large number of excellent swords. The paintings included many specimens of the work of Hōgai Kanō, a celebrated painter of the early Meiji period, while among the articles worthy of note in the Matsukata collection were many paintings by Tannyū Kanō who was foremost among the painters of the Tokugawa period, and in that of Count Tokugawa, several screens which aroused much comment.

In addition to these the important sales were the following:

Yoshiwara Sale, held on January 6th in Kyōto. While paintings belonging to the Maruyama and Shijō Schools predominated, a painting by Kansai Mori, a Japanese painter of the early Meiji period brought the highest individual price. The total proceeds of this sale was 260,000 yen.

Yamada Sale on January 22nd at the Ōsaka Art Club. Among the articles in this sale was a portrait of Nakatsukasa, one of the Thirty Six Poets and Poetesses, which has long been attributed to that renowned portrait painter of the early Kamakura period, Nobuzane Fujiwara. This painting, which was sold for 29,891, yen was but one section of the scroll upon which was painted the portraits of the Thirty Six Poets and Poetesses and which, at one time, had been owned by Count Satake, but on the occasion of its sale by Count Satake it had been cut apart and each portrait disposed of separately. The portrait is painted on paper and though very small in size, is characterized by great strength and dignity. It is wholly done in plain black and white with only a faint hint of vermillion on the lips which greatly adds to its elegance. It was during the Kamakura period, when the art of versemaking reached its zenith, that it became customary to hold the noted poets and poetesses of the past in high veneration, and that the portraits of thirty six poets and poetesses whose fame had been specially celebrated from olden times were painted on scrolls together with their poems. Many of these scrolls still exist a few of which are very precious, but the oldest and most excellent of them is that which was formerly owned by Count Satake, and to which the present one belonged.

Beside the paintings mentioned, the collection contained some excellent pieces of china-ware, for some of which 10,000 yen a piece was offered. The total sum realized by the sale was 510,000 yen.

On the 10th of March, a sale was held at the Ōsaka Art Club of an anonymous family collection. Among the principal articles was a painting "Peacocks on a Rock" by Goshun Matsumura, a painter of the Shijō School who lived in the latter part of the Tokugawa period. This picture fetched 26,000 yen, a set of three other pictures by the same artist sold for 15,000 yen, while the total proceeds of this sale reached 258,000 yen.

Takahashi (Korekata) Sale, held on March 5th at the Tōkyō Art Club. An image of Buddha dating back to the Suiko period and a flower vase of Iga earthenware were the most important among the articles which, fetched the total of 270,000 yen.

The sale of the Ōsawa Collection, was held on the 19th of March, at the Tōkyō Art Club. It contained a large number of paintings of the Kōrin School which were said to have been collected for the Ōsawa family by Hōitsu Sakai who was an artist of that School during the Tokugawa period. A tender of 45,800 yen was made for a pair of six-leaf screens with iris painted on a gold background by Hōitsu, while a painting "Maples and White Chrysanthemums" by Kenzan Ogata attracted a bid of 24,100 yen, but neither of these were allowed to be sold at the prices offered. The total proceeds of this sale was 310,000 yen.

Matsukata Sale was held on the 26th of March, at the Tōkyō Art Club. That this sale was a great success may be judged from the fact that its proceeds totaled 760,000 yen. As already mentioned, this collection contained many works of Tannyū Kanō, among which the three paintings of Chinese landscape, "Ikuōzan," "Seiko" and "Kinzan" forming a set which changed hands for 41,800 yen. Ōkyo Maruyama was also represented by quite a number of paintings, among which a portrait of a woman "Chiyono"—an unusual picture, for Ōkyo had rarely painted feminine figures—was a delightful creation of light, buoyant lines (Plate CIX).

The month of April passed with no important sales, but on the 28th of May the collection of Prince Shimazu was sold the total proceeds reaching the stupendous figure of 1,060,000 yen.

This sale had long been looked forward to by sword connoisseurs because of the large number of excellent swords which it was known to contain. Nor were these expectations deluded for the sale contained so many swords and of such surpassing excellence as could not be seen elsewhere. The most famous among these, from the standpoint of its intrinsic as well as of its historical value, was one made by the celebrated sword maker, Ichimonji Yoshifusa (Plate CVIII).

In addition to the swords, there was also a number of paintings by Hōgai Kanō, none of which, however, were exceptional. Among the Chinese paintings of the Sung and Yüan dynasties was the painting "Insects and Melons" which was painted by the artist Lu Ching-fu (Plate CVI) and the "Bamboo-leaf and Lobsters"; both of these were masterpieces worthy to be classed among the representative examples

of the Academic School painting of China. A tea-caddy, the Matsuya Meibutsu, which had long been the object of much comment and praise among the fanciers of tea utensils, sold for 129,000 yen (Plate CVII).

The Hirooka Collection was sold on the 18th of June, at the Ōsaka Art Club. A famous cup used in the tea-ceremony on which was drawn by brush a view of The Hakone-yama by Shōjō Shōkadō who was a noted artist of the earlier Tokugawa period, was to be disposed at this sale attracted much attention. And as might be expected of a treasure so widely known and prized, changed hands at 189,900 yen.

It was about the time of the introduction of the Zen Sect from China that the tea ceremony came into vogue in Japan, and its popularity increased with great rapidity under Oda and Toyotomi. It was during that period that the utensils of the tea ceremony came to be highly prized, their appreciation being based not only upon their artistic value but also upon their origin and history,—so much so that even the minor appurtenances of the ceremony were selected for their historical interest. It may not be incorrect to say that the expression “meibutsu” was a term used for designating such of these articles as had well-established, interesting histories. During the latter part of the Tokugawa period the taste in these articles became somewhat conventionalized, gradually falling into forms savoring of dilettantism, and even the art objects came to be regarded as curios. At the present time, the art of the tea ceremony is widely practised so that the demand for these utensils, especially those having a famous history, is still very great. This accounts also for the surprisingly high offers made for them at these auction sales.

The Asami Collection was sold at the Kyōto Art Club on the 24th of September. This sale was the biggest ever held at the Kyōto Art Club, for the total proceeds amounted to 1,140,000 yen. Among the numerous paintings by the artists of the Tokugawa period, a landscape by Mokubei Aoki sold for 46,980 yen, while those by Tsunenobu Kanō, Chikuden Tanomura, Goshun Matsumura, Baiitsu Yamamoto and Sōhyō also commanded fancy prices.

Kawasaki Collection: The sale of Baron Kawasaki's collection which took place last October, at his residence in Kōbe, was the out-

standing attraction of the year among the collectors. Although only a portion of the art treasures belonging to this family was offered on this occasion, such as were offered were far above the ordinary and fetched the high total of 2,050,000 yen.

Foremost among the paintings was the "Daruma" from the brush of Mu Hsi which has long been famous as a masterpiece of the Sung dynasty of China; some of the others were "Kanzan and Jittoku" by Yin To-lo, "Rokuso" (or Priest Hui Nêng) (Plate CIV) by Tsu-wêng and "A Herd boy on the Bank" by Ma Lin. Mu Hsi's "Daruma" brought the highest price of 123,900 yen. But the painting which was the most excellent from the standpoint of artistic value was Tsu-wêng's "Rokuso" which is executed on paper in simple black and white;—the draperies are drawn in somewhat slipshod fashion but the face is painted with such meticulous care—that they reveal therein the noble character of the Zen priest. A passage written on the upper part of this portrait by Yên-hsi, a noted Zen priest of the Southern Sung dynasty of China, adds greatly to its value. This picture sold for 41,930 yen.

Among the Buddhist pictures was "The Mandara of Hōrōkaku" the style of which is not a little suggestive of the paintings of the Fujiwara period (Plate CII). Of the numerous "Mandaras" of similar kind which are to be found in our country, this one is distinctive for its unusual composition and superb quality, and sold for 54,300 yen. There was also a picture of "Dainichi" (Plate CIII) which may be said to rank among the best of Buddhist pictures, while the "Kannon" attributed to Yen Hui, a Buddhist painter of the Yüan dynasty of China, is probably a good representative of the Buddhist pictures of that period. In addition to these, there were many other Chinese paintings as well as a number of the works of Kanga school of the Ashikaga period.

Among the objects of applied art the most important was a flower vase made by Ninsei, a celebrated ceramist of the early years of the Tokugawa period (Plate CV). Until the time of Ninsei all earthen-ware used in our country had either been made in China or, if in Japan, after the Chinese pattern. Ninsei was the first man to undertake the

making of earthen-ware of a distinctly Japanese character and he may well be called the "revolutionizer" of the ceramic art in our country. This vase of his fetched 10,698 yen.

The collection belonging to the Hongō family of Akita Prefecture, which was sold at the Tōkyō Art Club on October 4th included many paintings by such artists of the Tokugawa period as Bunchō Tani and Ōkyo Maruyama, as well as a few paintings by Tessai Tomioka and other artists of the Meiji period. The proceeds totalled 270,000 yen.

Tokugawa Collection: On the 22nd of October, the collection of Count Tokugawa was sold at the Tōkyō Art Club, the total proceeds amounting to 410,000 yen. The principal attractions were three screens, each in six fold, one being "Cranes and Waves" on gold background by Kōrin, another, "Red and White Plums" on gold background by Sōtatsu and the third, "Landscape in Green" by Taiga. Kōrin's screen sold for 71,980 yen; Sōtatsu's, for 37,900 yen; and Taiga's, for 36,993 yen. In addition to these, there were many Nō masks and costumes.

The foregoing is, in brief, a general summary of the auction sales of works of art during 1928. Although the prices for which the more important articles were sold have been stated in this article, it has not been done with even the slightest thought that the prices should be taken as criteria of the artistic value of the articles, for, as a matter of fact, the price of a work of art is by no means always an accurate or reliable test of its artistic worth. The prices have been stated merely for the convenience of explaining the general situation in relation to sales.

CHAPTER XVII

THE PRINCIPAL SCHOOLS AND INSTITUTES OF FINE ART IN JAPAN

The founding of art schools and institutes in our country began almost simultaneously with the introduction of Western culture into Japan during the early years of the Meiji era, and such institutions have since then increased with great rapidity. Their total number in the whole of Japan is exceedingly large, but the great majority of them are to be found in the three principal cities,—Tōkyō, Kyōto and Ōsaka.

Most of the art institutions are devoted to the study of Western painting. The study of Japanese painting, for the most part, is pursued in private schools in each of which a painter gathers about him a large number of pupils for instruction. This is the traditional method employed in Japan, and all of our painters down to the Tokugawa period received their art training in this manner.

The art schools and institutes enumerated below are the principal institutions of their kind in our country.

THE TŌKYŌ FINE ARTS SCHOOL (*Tōkyō-bijutsu-gakkō*): Ueno Park, Shitaya-ku, Tōkyō.

The Tōkyō Fine Arts School is the foremost school of fine arts in Japan, and is devoted to the training of experts in the technique of the fine and allied arts as well as teachers of drawing in schools.

The Investigation Bureau of Drawing, established in the Department of Education in November 1885, may be said to have been the forerunner of this school, though its real foundation occurred in 1889. The remodelling of the school buildings, which have been in the present site since its foundation, was begun in 1907 and completed in 1914, and in the interim the old buildings were partly destroyed by fire in 1911. The new school buildings cover over 173,474 square feet, while the total area of the ground is of 595,944 square feet.

The late Dr. Shin Hamao, Director of the school at the time of its foundation, was succeeded in 1890 by Kakuzō Okakura, and who in turn was followed by two others, viz., Hideo Takamine and Kanae Kubota, and, subsequently, by Naohiko Masaki who has been Director continuously since 1901.

The school comprises eight departments, namely, Japanese painting, Western painting, sculpture, architecture, design, metal work, casting, and jappanning. The courses of study cover each a period of five years; while there is a three-year normal course in drawing for those desiring to become teachers. Besides these, the school has elective courses for special instruction in applied technique, and post-graduate courses for the graduates of the various departments who would pursue further study in their respective fields. Provisions are made, moreover, for students of special courses and auditors.

The following students are admissible to the school:

- (1) To the regular course;—graduates of middle schools or successful candidates in the examination for the same degree;
- (2) To the normal course in drawing;—those possessing the qualifications mentioned above, or graduates of normal schools;
- (3) To the elective course;—applicants are admitted in the case there are vacancies in the regular course, after being examined at the School on four subjects, viz., reading, composition and dictation, arithmetic and history;
- (4) To the special course and as auditors;—only those who have proper scholastic qualifications are specially admitted;
- (5) To the post-graduate course;—graduates of this School with excellent records.

The staff is as follows:

Director: Naohiko Masaki.

Professors: Keiichirō Kume, Saburōsuke Okada, Eisaku Wada, Chō Shirahama, Kai Shimada, Minoru Kouda, Yūjirō Numata, Tomoto Kōbori, Yoshisaburō Kawai, Takeji Fujishima, Shin-ichirō Okada, Kensuke Morii, Sadamatsu Yūki, Kōtarō Nagahara, Shisui Rokkaku etc.

THE INSTITUTE OF FINE ART OF JAPAN. (*Nihon-bijutsu-gakkō*):

Araiama, Soto-shimo-totsuka, Ushigome-ku, Tōkyō.

Established in May 1917, and called "The Institute of Fine Art," this Institute at first gave instruction to pupils in three courses—painting, modelling, and design. It was renamed "The Institute of Fine Art of

Japan" in April 1918, when its organization was altered and two more courses were added, viz., evaluation of art and art-criticism. The course in painting has since then been divided into two parts, the first part affording a fundamental primary education in art, and the second technical instruction. In addition to these, there is also a post-graduate course for the graduates of the institute. The period of study in each course is as follows :

First and second part of the course in painting.—2 years each.

Courses in modelling and design.—3 years each.

Courses in evaluation of art and art criticism.—to be determined at the beginning of lectures.

Post-graduate course.—1 year.

Graduates of primary or middle schools, and those of like standard, of both sexes are admitted as students.

The instructors are as follows :

Principal : Yoshio Ki.

Teachers : Kampō Arai, Saburō Yoshida, Gorō Tsuruta, Gakuryō Nakamura, Matsugorō Hirokawa, Ginzō Egawa, Shōzō Ozawa, Tadao Tanaka, Kenjirō Usugane, Shimbi Takano, Sokurō Wakimoto, Den Nakagawa, Sueo Araki, Masahiro Aoyagi.

THE GIRLS' SCHOOL OF FINE ARTS. (*Yoshi-bijutsu-gakkō*) : 89 Kikusakachō, Hongō-ku, Tōkyō.

This school was established in April, 1901 by Miss Shizuko Satō, with the object of cultivating aesthetic appreciation among girls, and to train girls for the career of artists and art teachers. The courses and terms of study are as follows :

Normal Courses : In Japanese and Western painting.—4 years each.

Advanced Courses : In Japanese and Western painting.—3 years each.

Graduates of girls high-schools or those of the same or higher qualifications are admitted as students.

Besides the above mentioned courses, there are courses in embroidery, artificial flower making, sewing, etc. The present director of the school is Tatsujirō Satō.

THE KYŌTO MUNICIPAL ACADEMY OF PAINTING (*Kyōto-shiritsu-kaiga-senmon-gakkō*) : Imakumano-Hiyoshichō, Shimokyō-ku, Kyōto.

This Academy was founded in April, 1909, for the purpose of teaching the requisite technique and theory to those desiring to study Japanese painting or to be teachers of drawing at normal, middle, or girls' high schools. The staff is as follows :

Director : Kakō Tsuji.

Professors : Keigetsu Kikuchi, Sōtarō Nakai, Suishō Nishiyama, Manshū Kawamura, Goun Nishimura.

Assistant Professors : Hokō Irie, Heihachirō Fukuda, Daisaburō Nakamura, Kōyō Ishizaki, Ichiyō Matsumoto.

Lecturers : (not on the regular staff) Asamaro Inokuma, Kijirō Ōta, Tsūichi Kōno, Tetsuzō Tanikawa, Kinjūrō Kuze.

THE ŌSAKA FINE ARTS SCHOOL (Ōsaka-bijutsu-gakkō): 88 Hiden-inchō, Tennōji-ku, Ōsaka.

The principal object of this school, which was established in 1924, is to encourage among its students the study of nature, and to enable them to gain free expression in the fine arts, irrespective of the division between Oriental and Western paintings. Graduates of higher primary schools are admitted to the regular course of this school, while the post-graduate course admits the graduates of the regular course of this school or of those of a same standard. Among the staff are Kyōson Yano, Yori Saitō, Seiran Fukuda, and others.

THE TŌKYŌ HIGHER SCHOOL OF ARTS AND CRAFTS. (*Tōkyō-kōtō-kōgei-gakkō*): Shinshibachō, Shiba-ku, Tōkyō.

Preparations were begun in 1919 under Einoshin Yoshitake, Director of the Tōkyō Higher Technical School, and seven others constituting an organizing committee. The school was formally opened in 1922. The object of the school is to teach higher sciences and arts to those seeking careers in the applied arts. This school consists of seven departments, viz.:—industrial design, industrial sculpture, minute machinery, metallic arts, wood works, printing arts, and photography; the 1st having recently been removed here from the Tōkyō Fine Arts School. The terms of study are as follows :

Regular Course:	3 years.
Post-graduate Course:	under 2 years.
Elective Course:	under 3 years.
Auditors:	unlimited.

The staff of this school is as follows :

Director : Hisashi Matsuoka.

Secretary : Rokuzō Yasuda.

Professors : Rokuzō Yasuda, Yasuji Kamada, Junzō Setani, Hideji Kashima, Takeji Komatsu, Kintarō Takeya, Kanzō Ezaki, Hideta Nagatochi, Masakichi Hata, Takao Miyashita, Sukeji Itō, Norichika Kamiya, Joichi Kihi, Aritoshi Inao, Kenzō Nagasawa, Kusujirō Okada.

THE TŌKYŌ PREFECTURAL SCHOOL OF ARTS AND CRAFTS. (*Tōkyō-furitsu-kōgei-gakkō*) : 1 Motomachi Itchōme, Hongō-ku, Tōkyō.

Founded in 1907, the school has since then aimed to give practical education to those engaging in metal work, machinery, wood-work, and printing. It has four departments : viz., technology, minute machinery, wood-work, foundry and printing work. The terms of study and the students eligible are as follows :

Regular Course (5 years)

Boy graduates of ordinary primary schools.

Elective Course (under 2 years)

Boy graduates of higher primary schools.

Post-graduate Course (under 1 year)

Graduates of this school.

THE KYŌTO MUNICIPAL SCHOOL OF FINE ART AND TECHNOLOGY (*Kyōto-shiritsu-bijutsukogei-gakkō*) : Hiyoshichō, Imakumano, Shimokyō-ku, Kyōto.

This school was established as "The Kyōto Prefecture School of Painting" in July, 1880, primarily to teach painting. Then, in 1889, it was placed under the management of the municipality of Kyōto and renamed "The Kyōto Municipal School of Fine Art and Technology." There are four departments, viz.: painting, sculpture, design, and japaning. The courses of study cover five years each. The Principal is Unosuke Tsuji.

THE KŌYTO HIGHER SCHOOL OF ARTS AND CRAFTS (*Kyōto kōtōkōgei-gakkō*) : Yoshidamachi, Kamikyō-ku, Kyōto.

This school, founded in 1902, consists of three departments, viz.: dyeing, weaving and design. The Director is Uichi Murakami. The rules for admission etc., are almost the same as those for the Tōkyō Higher Technical School.

THE TEXTILE SCHOOL OF TŌKYŌ PREFECTURE. (*Tōkyō-furitsu-shokusen-gakkō*) : Hachiōji City, Tōkyō-Fu.

"The Institute for the Study of Weaving and Dyeing," established in 1887, was the predecessor of this school. It was altered to **"The Hachijō Textile School"** in 1895, and in 1903 it was placed under the management of Tōkyō Prefecture, and called **"The Textile School of Tōkyō Prefecture."**

The object of this school is to give technical training to young people who desire to engage in the textile industry. The regular study-course in this school lasts five years, while that of the special course is one year. Graduates of ordinary primary schools are eligible for either of the above courses.

THE DEPARTMENT OF FINE ARTS OF THE BUNKA-GAKUIN: 12 Fukuro-machi, Surugadai, Kanda-ku, Tōkyō.

This department was established in the Bunka-Gakuin in 1923 for pupils of both sexes desiring to specialize in the study of art. The term of study is three years, and students are limited to graduates of middle schools or girls' high schools under the age of twenty-one.

The leading professor is Hakutei Ishii, the famous artist in Western style painting. The professors of the various techniques and of theory are as follows:

Ikuma Arishima, Shintarō Yamashita, Tokusaburō Masamune, Yasunobu Akagi, Kigen Nakagawa, Hōshin Kuroda.

THE TAIHEIYŌGAKAI INSTITUTE: 1 Majimachō, Yanaka, Shitaya-ku, Tōkyō.

This Institute, under the management of Taiheiyōgakai, a famous art organization of Japan, has a long history. It consists now of two departments:—Western painting and modelling, the former being divided into three courses, viz., morning course, afternoon course, and evening course. The course of study covers five years.

Those who graduate from this Institute with an excellent record are recommended for membership or associate membership of the association. The staff is as follows:

MORNING COURSE

Professors: Fusetsu Nakamura, Yoshio Tatara, Shinji Hori, Giichi Kuwashige.

AFTERNOON COURSE

Professors : Hakutei Ishii, Toraji Ishikawa, Seiichi Oka, Motooki Onoda, Tamotsu Kaneko, Hiroshi Yoshida, Masao Takamura, Gorō Tsuruta, Hideta Nagatochi, Tomoji Mikami.

EVENING COURSE

Professors : Toranosuke Takahashi, Tatsumi Matsumura, Harunaga Aida, Hisata Yunoki, Kunishirō Mitsutani.

THE KAWABATA SCHOOL OF PAINTING : 19 Shimotomizaka, Koishikawa-ku, Tōkyō.

Founded by the late Gyokushō Kawabata in 1909, this school gave instructions only in Japanese painting until 1914, when a department of Western painting was also added. It was officially recognized and obtained a charter in 1917.

The department of Western painting is divided into morning and afternoon courses, that of Japanese painting into day and evening courses.

The staff is as follows :

Director : Torasaburō Kawabata.

Vice-Director : Moshō Kawabata.

Professors : (Japanese painting) Keichū Yamada, Kōtei Fukui, Somei Yūki, Ryū Shimazaki, Kien Okamura.

Professors : (Western painting) Takeji Fujishima, Katsushige Tominaga.

THE HONGŌ INSTITUTE OF PAINTING (*Hongō-kai-ga-kenkyūjo*) : 28 Harukichō Nichōme, Hongō-ku, Tōkyō.

This Institute, called at first "The Hongō Institute of Western Painting," was founded in 1912, but was destroyed by the earthquake of 1923, and was rebuilt next year on the present site and given the name which it now bears. Every spring and autumn, exhibitions of painting, sculpture, and applied arts are held by the institute. There is also a students' club which holds monthly lecture-meetings. The head of this Institute is Saburosukey Okada.

THE NISHIKICHŌ STUDIO FOR THE FREE STUDY OF ART (*Nishikichō-jiyū-kenkyūjo*): 4 Nishikichō Sanchōme, Kanda-ku, Tōkyō.

This studio was opened primarily for the study from the life. Comfortable and free study is especially provided from the beginning. The work is carried out in the evenings. There are, besides the ordinary courses, special courses, to which students holding special tickets are admitted. The Director is Shōtarō Konishi.

THE KANSAI INSTITUTE OF FINE ARTS (*Kansai-bijutsu-in*): Reizen-ue, Hiromichidōri, Okazakimachi, Kyōto.

This Institute was founded in 1909, with the late Chū Asai as its Director. After Iwata Nakagawa who succeeded Asai, Yasuhiko Itō was appointed director. Jūtarō Kuroda, Zennosuke Tanaka, and Seigorō Sawabe are among the professors.

THE HAKUYŌSHA INSTITUTE (*Hakuyōsha-kenkyūjo*): Kosaka, near the Daiki R.R., Ōsaka-Fu.

This Institute, founded in 1914, has as its director and head Tsunetomi Kitano, an artist of the Japanese school of painting. Among its functions is the sponsoring of sketching and lecture-meetings every Sunday, monthly study-meetings and annual public exhibitions. The Institute has nineteen associates and forty-five members.

THE CHIKUGAI INSTITUTE OF CHINESE PAINTING (*Chikugai Nanga-in*): 991 Sumiyoshimachi, Sumiyoshi-ku, Ōsaka.

This Institute was established in February, 1918, by Chikugai Himejima; its objective being to develop and spread Nanga (the painting of the Southern Chinese School). Students of this Institute are divided into three classes, viz.: first term, second term, and third term, the last being for beginners. The works of the students of the first and second term classes are exhibited and criticized monthly, while general exhibitions are held annually. In addition to these, exhibitions to stimulate this art are held monthly. The staff is as follows:

Directors: Chikuho Mizuta, Chikusō Sadanobu, Chikutei Himejima, Ungai Tsuda.

Councillors: Unrei Akamatsu, Shūhei Yamada, Chikuha Okazaki,

Ungai Fukuoka, Chikusen Nakai, Gekkō Kawamoto, Chikusen Sugimoto, Chikuhō Sugiyama, Kōkoku Shimamoto, Chikusei Yamamoto, Chikutō Doi, Hakutei Azumaya.

The Institute has one hundred and fifty members besides those above mentioned.

THE SHINANOBASHI INSTITUTE OF WESTERN PAINTING (*Shinanobashi-yōga-kenkyūjo*): The Nisshin Building, Shinanobashi, Nishiku, Ōsaka.

This Institute was established in April, 1924, through the friendly cooperation of the members of the Nikakai (a famous art association) then residing in the Kansai district, with the aim of training those aspiring to be artists of Western style painting as well as to promote interest in painting. There are two courses: ordinary and Sunday, each consisting of plaster and life classes.

Exhibitions of work by the students are held annually and summer classes are organized during the summer. The teachers are Katsuyuki Nabei, Jūtārō Kuroda, Narashige Koide, Kinzō Kunieda, and others.

The total number of students is at present about four hundred.

THE INSTITUTE OF PEASANT ARTS OF JAPAN (*Nihon-nōmin-bijutsu-kenkyūjo*): Kamikawamura Chiisagata-gun, Nagano-Ken. 18, Minamisakumachō Nichōme, Shiba-ku, Tōkyō.

This Institute was founded in 1919 under the name "The Training School for Peasant Art" and had as its object the training of craftsmen. Later, however, it was turned into an institute for research and given its present name. In 1925 it was officially recognized and granted a charter with the permission of the Department of Agriculture and Forestry and the Department of Education, and has since then been receiving aid from the national treasury.

A branch was established in Tōkyō in 1927 to distribute its products. The functions of this Institute are the investigation of all matters concerning subsidiary manual industries at home and abroad, the making of subsidiary technological samples, the training of peasant leaders in this field, the holding of classes and lecture-meetings, the holding of exhibitions of products and experimental work, etc. The staff is as follows:

Director : Kanae Yamamoto.

Managers : Tadashi Kanai, Hakuyō Kurata, Shūzō Yamakoshi,
Hiroshi Minami.

Supervisors : Kakichi Uchida, Chūzō Mitsuchi.

Councillors : 27 persons.

Though, there are many more institutions throughout Japan besides those enumerated above, it has been thought fit to omit mention of them here.

CHAPTER XVIII

ART ORGANIZATIONS

INSTITUTE OF JAPANESE ART (*Nihon-bijutsu-in*): Kami-Misaki Minami-chō, Yanaka, Shitaya-ku, Tōkyō.

The Institute of Japanese Art, which is a private institution, was organized in 1898 under the name of The Academy of Fine Arts and was conducted principally under the direction of Kakuzō Okakura and Gahō Hashimoto. With the death of Okakura, the Academy ceased to exist for a time, to be revived later as The Institute of Japanese Art through the efforts of the Japanese painters Taikan Yokoyama and Kanzan Shimomura who had seceded from the governmental exhibition. And so it has continued to this day, holding exhibitions every autumn. The list of trustees and members, having been given in the Chapter on Exhibitions, will be here omitted.

NIKAKAI: c/o Ishii, Watanabe-chō, Nippori, Tōkyō-shigai.

The Nikakai was organized in 1913 by a group of rising painters of the Western school who had withdrawn from the governmental exhibition, their aim being to foster a new trend in art embodying fresher traits than those which had previously enjoyed popularity. Its exhibitions are held regularly every spring, and its membership is as follows:

Ikuma Arishima, Maurice Asselin, Roger Bissière, Yūzō Fujikawa, Hakutei Ishii, Narashige Koide, Moriichi Kumagai, Kinzō Kunieda, Jūtarō Kuroda, Tokusaburō Masamune, Katsuyuki Nabei, Kigen Nakagawa, André Lhote, Toyosaku Saitō, Hanjirō Sakamoto, Seifū Tsuda, Shintarō Yamashita, Sōtarō Yasui, Reiichi Yokoi, and Ichirō Yuasa.

SHUNYŌKAI: c/o Adachi, 422 Den-enchōfu, Tōkyō-shigai.

The Shunyōkai was formed in 1922 by Misei Kosugi and five others who had formerly been associated with the Western Art Section of the Institute of Japanese Art but who had seceded from it, together with Ryūsaburō Umehara. Its exhibitions are held every spring.

Membership roll of the Shunyōkai is as follows :

Misei Kosugi, Hakuyō Kurata, Noboru Hasegawa, Kanaye Yamamoto, Genichirō Adachi, Tsunetomo Morita, Keizō Koyama, Shōzō Yamasaki, Shōhachi Kimura, Tsuruzō Ishii, Issei Nakagawa, Shizue Hayashi, Takanori Kinoshita, Inosuke Hazama, Kamejirō Kitō, Keishi Imaseki, Zennosuke Tanaka, Tokusaburō Kobayashi, Wasaku Kobayashi and Ippei Okamoto, Kiyoshi Hasegawa.

NATIONAL PAINTING SOCIETY (*Kokugakai*) : c/o Umehara, 6 Shinyūdō-machi, Azabu-ku, Tōkyō.

The National Painting Society which is, in a way, the successor to The Association for the Creation of National Painting (*Kokuga Sōsaku Kyōkai*) was organized in July of 1928 by six members of the latter Association's Western Painting Section with Kōtarō Takamura, Sadao Tsubaki and Tsūsei Kōno when, for various reasons, the latter Association was dissolved. Its exhibitions consist of Western painting, sculpture and Applied art ;—Japanese painting being excluded.

THE FREE PAINTING SOCIETY OF JAPAN (*Nihon-jiyūgadan*) : c/o Toyosuke Ishikawa, Fuyamachi-higashi, Oshikōji-dōri, Kyōto.

This Society, organized in 1919 by a group of Kyōto artists who disapproved of the awards of the governmental exhibitions, aims to free itself from all conventional restrictions and thus to make known to the public the unhampered works of its members. It held its first exhibition in 1920, and has continued to do so since then.

Kōji Wada and Manjirō Uyeda are its trustees. The list of members was given under the discussion of Exhibitions and will not be repeated here.

Kōzōsha : c/o S. Saitō, 383 Ikebukuro, Tōkyō-shigai.

The Kōzōsha was organized in 1926 by the sculptors Sogan Saitō and Jitsuzō Hinako for the purpose of encouraging research and study in the various branches of plastic art and of publishing their results. An exhibition of plastic arts is held once a year. Beginning with 1928, a Section of Western Painting was founded, with Tamenari Hirai and Minato Kōzu as members and Takezō Satō as honorary (associate) member.

The list of its members is as follows :

Members : Sogan Saitō, Jitsuzō Hinako, Saburō Hamada, Sajirō Nakamuta and Miyezō Shimizu, Tamenari Hirai, Minato Kōzu.

Associate Member : Kanji, Yō, Takezō Satō.

ART ASSOCIATION OF JAPAN (*Nihon-bijutsu-kyokai*): Ueno Park, Shitaya, Tōkyō.

Taking advantage, as it were, of the spirit of restoration which permeated the country at that time, the Art Association of Japan was formed in March of 1879 for the purpose of promoting the development and growth of those traditional characteristics which have always marked Japanese art. Then, in 1925, its organization was recognized officially and granted a government charter. In order further to enhance its effectiveness, the machinery of the Association was divided into eleven sections, each with its separate committee. In the semi-annual exhibitions, held each spring and autumn, are exhibited many examples of applied arts as well as of pure art.

Officers of the Association are as follows :

Honorary President : (Governor) Prince Kuni.

President : Viscount Kentarō Kaneko.

Vice-President : Baron Seishin Hirayama.

Chief Director : Masaharu Isobe.

Directors : Viscount Motoyoshi Inagaki, Baron Yasushi Tōgō, Hozuma Katori, Keigi Nakata, Chōun Yamasaki, Shunzan Yagioka, Hiromi Minakami, Ryūu Shimazaki.

Superintendents : Seki Hoshino and Keisuke Shimo.

Secretary : Yōichi Yasui.

In addition to the above, there are trustees, committee-advisers, members of committees, honorary members, special members and regular members,—numbering 1093 in all.

NANGAKAI : 34 Esashi-machi, Koishikawa-ku, Tōkyō.

This Society, as successor to the Tōkyō-nangakai which had been organized in 1896, was renamed Nangakai in 1914. Its object is the development of the art of the literati school, and it holds an exhibition once a year.

The list of officers is as follows :

President : Count Yoshimitsu Yanagihara.

Vice-Presidents : Genchō Sugitani and Suiun Komuro.

Advisers : Ryūjō Ishikawa and Heiboku Yanagida.

Secretary : Norinaga Kuriyama.

Associate Members : 48.

Regular Members : 220.

KOKUFŪGAKAI : c/o Takata, 1035 Sugamo-machi, Tōkyō.

This Society was formed in 1897 by a few of the leading artists then studying under Tsurayoshi Yamana for the purpose of carrying on an intensive study of Yamatoe painting. Its president is Tamemori Irie, and the secretary is Toyomaru Iwata.

THE NEW YAMATOE PAINTING SOCIETY (*Shinkō-Yamatokai*) : c/o Kanō, 551 Tabata, Tōkyō-shigai.

The New Yamatoe Painting Society was organized in January of 1921 with the aim of promoting the development and improvement of Yamatoe painting. It holds its exhibitions once each year.

The list of officers is as follows :

Advisers : Eikyū Matsuoka and Ryūkō Kawaji.

Members : Masami Iwata, Mitsumasa Kanō, Yasunosuke Takagi, Hōshun Yamaguchi, Kyōzō Endō, Gihei Anayama, Roka Hasegawa.

THE UKIYOE ASSOCIATION OF JAPAN (*Nihon-ukiyoe-kyōkai*) : c/o Ochiai, 19, 5 chōme Fujimi-chō, Kōjimachi-ku, Tōkyō.

This Association, organized in 1921, has among other objects, the fostering of study and research in all aspects of Ukiyoe painting, a more popular understanding and appreciation of its artistic worth, and the development of its peculiar merits. In addition to holding an exhibition every spring and autumn, the Association publishes a quarterly magazine. Marquis Raitei Tokugawa is its President, and among the members are many owners of Ukiyoe painting and prominent men, both Japanese and foreigners.

ORIENTAL ART ASSOCIATION (*Tōhō-kaiga-kyōkai*) : Tōkyō Section : c/o

Library of the Tōkyō Fine Arts School, Ueno Park, Tōkyō.

Peking Section : No. 1 Wēnchia-chieh, Hsüanwu-mên, Peking.

This Association was organized in 1926, and its object is to bring the artists of Japan and China together with a view to the study and development of Oriental art. In addition to sponsoring art exhibitions, which are held in China and Japan on alternate years, it undertakes to promote intercourse and exchange of ideas between the artists of the two countries. The Association has separate sections for Japan and China, and their officers are as follows :

Japanese Section :

President : Viscount Keigo Kiyoura.

Directors : Naohiko Masaki, Gyokudō Kawai, Taikan Yokoyama, Suiun Komuro, Somei Yūki, Jippo Araki, Tomoto Kobori, Seihō Takeuchi, Kakō Tsuji, Keigetsu Kikuchi, Shunkyo Yamamoto, Shimpo Watanabe, Kanzan Shimomura.

Chinese Section :

President : Hsü Shih-ch'ang.

Vice-Presidents : Wang Tai-hsieh, Hsiung Hsi-ling, Chou Cao-hsiang, Yên Shih-ch'ing, Ch'ên Han-ti, Chiang Yung, Ch'ên Nien, Ling Wên-yüan, Chin Shao-fang, Chu I-ting.

THE PACIFIC ART SOCIETY (*Taiheiyō-gakai*) : 1 Yanaka-mashima-chō, Shitaya-ku, Tōkyō.

In 1902 the Meiji Art Society, which was the oldest Western art organization of the Meiji era, was reorganized and renamed the Pacific Art Society. A studio was established in 1905, and instruction in Western painting begun. The Society also holds annual exhibitions.

The names of the members are as follows :

Toraji Ishikawa, Hakutei Ishii, Shinji Hori, Masao Takamura, Fuse-tsu Nakamura, Banka Maruyama, Hisata Yunoki, Yoshio Tatara, Shinya Watanabe, Fumiko Kametaka, Hiroshi Yoshida, Fujio Yoshida, Minoru Yasuda, Kōyū Fujii, Kunishirō Mitsutani, Shinzō Kawai, Eiza Okuse, Eiji Ikeda, Kuwayo Hanihara, Shintarō Fuse, Shin Asai, Takeshiro Kanokogi, Eiki Totori, Yoshio Sasaki, Seiichi Oka, Harunaga Aida, Hideta Nagatochi, Toranosuke Takahashi, Motooki Onoda, Tatsumi Matsumura, Gorō Tsuruda, Giichi Kuwashige, Seiichi Itō, Sōtarō Komiya, Tamotsu Kaneko, Hiroshi Ashihara, Tomoharu Mikami, Kunihiro Hayakawa.

KŌFUKAI: c/o Okano, 63, 3 chōme, Aoyama Minami-machi, Akasaku, Tōkyō.

This Society organized in 1912, it holds annual exhibitions in which principally Western paintings are exhibited with a view to promoting the study of Western painting.

The present members are as follows:

Kin-ichirō Ishikawa, Saburō Ōta, Kijirō Ōta, Takanori Ōno, Seiji Katō, Shigeru Yoshida, Hiromitsu Nakazawa, Hisashi Tsuji, Kenkichi Kodera, Torajirō Kojima, Yasunobu Akagi, Kunzō Minami, Katsumi Miyake, Gompachirō Hiraoka, Tadashi Moriwaki, Hisui Sugiura, Hitomi Tokunaga, Sakae Okano, Sakyō Kawakami, Tsurunosuke Takeuchi, Kiichi Sōma, Shirō Makino, Mango Kobayashi, Shōkichi Kobayashi, Yasushi Atomi, Rinsaku Akamatsu, Hajime Moriyama, Katsutarō Sekiguchi, Yoshio Shimizu, Seiichi Kawai.

WATERCOLOUR PAINTING SOCIETY OF JAPAN (*Nihon Suisaigakai*): c/o Naohiko Aida, 40, Kobinata Dai-machi, 1 chōme, Koishikawa-ku, Tōkyō.

The Watercolour Art Studio of Japan which had been established in 1906 by the late Tōjirō Ōshita, Banka Maruyama, Shinzō Kawai, Kitarō Mano and a few others was taken over and after the death of Ōshita in 1912, the two artists Hakutei Ishii and Ikunosuke Shirataki joined forces with the others to effect the organization of this Society which is now exerting itself for the development of Western watercolour painting in Japan. Its exhibitions are held annually.

The following are the trustees:

Yasunobu Akagi, Naohiko Aida, Takeo Hirai, Hakutei Ishii, Shūji Koyama, Harue Koga, Banka Maruyama, Kunzō Minami, Kitarō Mano, Hiromitsu Nakazawa, Ikunosuke Shirataki, On-ichirō Tomita, Shōzō Mochizuki, Sakyō Kawakami.

KAJUSHA: 89 Kami-komagome, Sugamo-machi, Tōkyō-shigai.

Formed in 1924, this Society holds exhibitions once a year, and since November of 1926 it has been publishing a magazine called "New Treatise on Art."

The list of its members, all of whom are of the Western school, is as follows:

Jūji Kanazawa, Itaru Tanabe, Eiza Okuse, Sōshichi Takama, Sakujirō Ōkubo, Yoshihiko Kumaoka, Torao Makino, Yori Saitō, Tatsu Aburaya, Bungen Kanai, Yoshimatsu Yoshimura.

HAKUJITSUKAI : c/o Suzuki, 269 Hyakunin-machi, Ōkubo, Tōkyō-shigai.

Organized in 1924, this Society holds annual exhibitions with a view to encouraging young and promising artists. Its membership is made up of the following devotees of Western painting :

On-ichirō Tomita, Hitoshi Ikebe, Ippei Okamoto, Kiichi Sōma, Hiromitsu Nakazawa, Kenkichi Kōdera, Kōichiro Kondō, Naohiko Aida, Takato Iwai, Jin Kasahara, Ryōji Suzuki, Hideo Suzuki, Katsuta Kōda, Shin Sabu, Chūji Kurihara, Shōtarō Konishi, Tokio Mabe, Kiichi Ōkubo, Bokkai Takei and Saburō Yoshida. (With the exception of the last-named member who is a sculptor, they are all painters).

JAPANESE PAINTING SOCIETY (*Nihongakai*) : 108 Hisakata-chō, Koishikawa-ku, Tōkyō.

The Japanese Painting Society was formed in 1897 for the purpose of encouraging and developing Japanese painting. In addition to holding an exhibition each spring, it occasionally sponsors meetings for study as well as sketching trips.

Its officers are as follows :

President : Tokugoro Nakahashi.

Vice-President : Hiroshi Minami.

Directors : These are eleven in number, with Yoshio Hokiya as standing director.

Associate Members : 36 (Regular secretaries are Tōho Hirose and Taisei Minakami).

Regular Members : 129 (Regular secretaries are Saiten Tamura, Shisui Matsumoto and Kyōho Itō).

Both Associate and Regular Members are all painters.

TŌDAI-HŌGAKAI : c/o The library of the Tōkyō Fine Arts School.

In 1924, the Chihan Club which had been formed in 1913 by Prominent graduates of the Japanese Painting Department of the Tōkyō Fine Arts School was enlarged by including in it all graduates of the Japanese Painting Department who were at that time living in Tōkyō, and

renamed The *Tōdaihōgakai*. Its principal function is the holding of an annual exhibition.

The following are its officers :

President : Naohiko Masaki.

Vice-President : Somei Yūki.

Standing Board of Trustees : Eikyū Matsuoka, Shōkin Katsuta, Nanyō Inui, Katsuji Koizumi, Tensen Ogifu, Ren Yamada, Ryūkō Tsutaya, Gengetsu Yazawa, Saiten Tamura.

Standing Committee : 7 members.

Regular Members : over 100.

CREATIVE PRINT ASSOCIATION OF JAPAN (*Nihon-sōsakuhangakyo-kai*) :
c/o Maekawa, 316 Nakasanya, Yoyogi, Tōkyō-shigai.

This Association was organized in 1918 for the purpose of developing and popularizing creative prints. It aims, furthermore, to exert its influence for the establishment of a section for prints in the Imperial Fine Arts Academy Exhibitions, as well as a print department in the Tōkyō Fine Arts School.

Since 1919 it has held annual exhibitions, both in Tōkyō and Ōsaka.

The list of its members is as follows :

Kanae Yamamoto, Kazumaro Oda, Kōshirō Onchi, Tsuruzō Ishii, Itaru Tanabe, Yoshio Nagase, Sempan Mayekawa, Takeo Terasaki, Kenzō Takekoshi, Un-ichi Hiratsuka, Masahide Asahi, Yū Kurita, Kimio Koizumi, Chōsei Kawakami, Kyō Hemmi, Tokio Mabe, Shizuo Fujimori, Shūji Moriyama, Seiho Ōuchi.

NATIONAL ART ASSOCIATION (*Kokumin-bijutsu-kyōkai*) : 51 Kiridōshisaka-chō, Hongō-ku, Tōkyō.

This organization, which was formed in 1913, has a slightly different object from most art organizations ; its principal function being to handle the matters arising from the relation of art to society and to devise means which may prove advantageous and beneficial to artists.

The Association is divided into five sections:—*painting* (both Japanese and Western painting), sculpture, architecture, *decorative art* and research—and among its undertakings until now are joint exhibitions of the works of its members, the support of movements for the establish-

ment of an art museum and the reorganization of the Tōkyō Fine Arts School, sponsoring of the Exhibition of French contemporary art, and lectures on art-topics. Seiichirō Chūjō is its president, and its board of trustees number sixty-nine members.

CENTRAL ART SOCIETY (*Chūō-bijutsukai*): 1832 Nagasaki-machi, Tōkyō-shigai.

The Central Art Society was organized in 1919 for the purpose of bringing the hitherto unknown young artists, who paint in the Western style, to the notice of the general public. Its exhibitions are held annually, and after its sixth exhibition the organization has been placed on a membership basis.

The list of members is as follows :

Gojō Ichihara, Sōshū Itō, Takashi Itō, Dogyū Okumura, Shōgo Taguchi, Shinichi Nagano, Fumio Noda, Rinsen Kobayashi, Harue Koga, Kaoru Asano, Issō Sakaguchi, Chikuma Suzuki, Tsuguo Suzuki, Shigeyoshi Hayashi, Kanji Mayeda, Taishō Hirasawa, Ejirō Kobayashi, Chōfū Takehara, Jumpei Etō, Toshi Shimizu, Taku Yoshida, Kōko Iwata, Toyohira Oki, Shuntō Takasawa.

PLASTIC ART SOCIETY. 14 Naka-dori, Marunouchi, Tōkyō.

This Society was formed by reorganizing another group formerly known as the "Zōkei," and its object is the building up of a proletarian art. The Committee is made up of Tomoe Yabe, Tōki Okamoto and sixteen others.

THE ASSOCIATION OF COMMERCIAL ART (*Shōgyō-bijutsuka-kyōkai*): c/o Hamada, 326, Kami-totsuka, Tōkyō-shigai.

This Association was formed in 1926; its primary aim being the propagation of the applied arts as apart from pure art. Its exhibitions are held once a year.

The Standing Committee is composed of the following :

Masuji Hamada, Tatsuo Fujisawa, Genji Furuta, Sadanosuke Nakata, Hayao Ichikawa.

And in addition to the foregoing, there are 46 technician-members.

1930 ASSOCIATION (*1930 nen-kyōkai*): 160, Sanya, Yoyogi, Tōkyō-shigai.

A common feeling of reverence and fellowship for the artists belonging to that group known in the history of Western painting as the "1830 School" brought together, a century later, Katsuzō Satomi, Kanji Mayeda, Yūzō Saeki, Takanori Kinoshita, and Zentarō Kojima to form this body which has been holding annual exhibitions since 1926. Yoshinori Kinoshita, Takeshi Hayashi, Shō Miyasaka, Takashi Nakayama, Kazutaka Nakano, Yatarō Noguchi.

ASSOCIATION OF SEVEN ARTISTS (*Shichininsha*): c/o Hisui Sugiura, 17 Shibuya-machi, Tōkyō-shigai.

This organization was formed in 1924 for the study of decorative design, with Hisui Sugiura as its centre. In addition to holding exhibitions, it publishes a poster-study magazine called "Affiches."

The Association is headed by Hisui Sugiura, with Saburō Matsu-miya and Soshū Watanabe as advisers, it has ten associate members.

FRANCO-JAPANESE ART ASSOCIATION (*Nichifutsu-geijutsusha*): c/o San-kyō Building, Muromachi, Nihonbashi-ku, Tōkyō.

This Association was formed in 1924, its purpose being to exhibit works of French art in Japan, and thereby to promote the advancement of Japanese art as well as to elevate and broaden the artistic tastes of the general public. The sponsoring of exhibitions and the publication of art magazines constitute its principal works. Representatives of the Association are Hermard d'Oelsnitz and Hōshin Kurota.

SUIKOKAI: c/o Matsuda, 253 Chōjamaru, Kami-Ōsaki, Tōkyō-shigai.

This Society was organized in 1924 through the efforts of such persons as Principal Masaki of the Tōkyō Fine Arts School, with a view to fostering greater appreciation of ancient art, it holds exhibitions each spring and autumn and publishes catalogues of the pictures exhibited at its exhibitions:

The following is a list of its members:

Naohiko Masaki, Saburosuke Okada, Fumio Asakura, Shin Naitō, Reika Kikkawa, Fukuichirō Matsuda, Yukihiro Yasuda, Hozuma Katori, Teijirō Mizoguchi.

KŌSOKYŌKAI: Kamaza-Nishiuru, Nijō-dōri, Kyōto.

The "Jo-unsha," an art organization which had come into existence

at the time of the Meiji Restoration, was reorganized in 1896 by the Japanese painters Seihō Takeuchi, Shunkyo Yamamoto and others, and renamed the "Kōsokyōkai"; and as such, it is one of the oldest art-bodies in Japan.

The Committee-members and secretary are as follows :

Committee-members : Ōoku Konoshima, Kahō Kawakita, Kashū Iguchi, Shunkyo Yamamoto, Keigetsu Kikuchi, Manshū Kawamura, Kōkan Watanabe, Hyakuhō Hirota, Shōkoku Igai, Shunki Tamaya, Hōsen Higashihara, Kōun Yamada, Shunshō Kobayashi, Manshū Uyeda, Kōyō Yada, Hōhaku Miyake, Shunsui Kawabata, Reiki Yamaguchi.

Secretary : Manjirō Uyeda.

THE ART SOCIETY OF KANSAI DISTRICT (*Kansai-bijutsukai*) : Kansai Art Academy, Hiromichidōri, Reisen-Agaru, Okazaki-chō, Kyōto.

This Society was formed in Ōsaka in 1901, and later moved to Kyōto. Numbering among its members many painters of the Western school from Ōsaka and Kyōto, it is at present one of the influential art groups of the Kansai district. Although its programme calls for the holding of annual exhibitions, there have been some years in the past when such exhibitions were not held.

The present membership is as follows :

Kijirō Ōta, Jūtarō Kuroda, Chū Moriwaki, Katsuzō Satomi, Seigorō Sawabe, Zennosuke Tanaka, Shōsaborō Shimotori, Keikei Kunimatsu, Kunitarō Suda, Gennosuke Katō, Yanosuke Kawabata, Kenkichi Tomimoto, Kanjirō Kawai, Kinya Arai.

THE UNIVERSAL SOCIETY (*Rikugōkai*) : c/o Kineya Gallery, Gion-machi, Kyōto.

This Society, organized in 1926, is composed of Japanese painters of the Kansai district who are affiliated to the governmental exhibition, and holds annual exhibitions in both Ōsaka and Tōkyō.

The following are its members :

Keigetsu Kikuchi, Kansetsu Hashimoto, Suishō Nishiyama, Goun Nishimura, Inshō Dōmoto, Heihachirō Fukuda.

Mention of the lesser organizations, of which there are many, will be omitted.

CHAPTER XIX

THE STUDY OF ART IN JAPAN

(A) LECTURES ON THE FINE ARTS

Lectures on the history of the Arts in Universities and other Institution during 1928-9 :—

1. In the Faculty of Letters of the Tōkyō Imperial University :—

An Outline of the History of Japanese Art :

Prof. Sei-ichi Taki, D. Litt.

Painting of the Edo Period :

Prof. Sei-ichi Taki, D. Litt.

An Outline of the History of European Art :

Assistant Prof. Inō Dan.

History of Modern Classical Painting :

Assistant Prof. Inō Dan.

The Aesthetics of Painting :

Prof. Yasuji Ōtsuka, D. Litt.

2. In the Faculty of Technology of the Tōkyō Imperial University :—

History of Architecture :

Assistant Prof. Hideto Kishida.

History of Oriental Architecture :

Hon. Prof. Tei Sekino, D.S.E.

Hon. Prof. T. Itō, D.S.E.

History of the Industrial Arts :

Prof. Yasuji Tsukamoto, D.S.E.

3. In the Faculty of Letters of the Kyōto Imperial University :—

An Outline of the History of Japanese Art :

Assistant Prof. Sentarō Sawamura.

Yamatōe Paintings :

Assistant Prof. Sentarō Sawamura.

Various Questions regarding Aesthetics and Science of Art :

Prof. Yasukazu Fukada, D. Litt.

An Outline of Aesthetics :

Lecturer : Mr. Toshizō Ueda.

4. In the Faculty of Law and Letters of the Tōhoku Imperial University :—

An Outline of the History of Japanese Art :

Prof. Rikichirō Fukui.

The Special Study of the History of Oriental Art :

Prof. Rikichirō Fukui.

History of Greek Sculpture :

Assistant Prof. Kikuo Kojima.

History of Fine Arts of Italian Renaissance :

Assistant Prof. Kikuo Kojima.

An Outline of Aesthetics :

Prof. Jirō Abe.

5. In the Faculty of Law and Letters of the Seoul Imperial University :—

History of Oriental Fine Arts :

Prof. Toyozō Tanaka.

History of European Fine Arts :

Prof. Naoaki Ueno.

An Outline of Aesthetics :

Prof. Naoaki Ueno.

6. In Keiō Gijuku University :—

History of Oriental Fine Arts :

Mr. Shōzaburō Maruo.

History of European Fine Arts :

Mr. Yomokichi Sawaki.

History of European Fine Arts :

Mr. Takao Itagaki.

Aesthetics :

Mr. Ren Kaneda.

7. In Waseda University :—

The Study and History of Oriental Fine Arts :

Prof. Yoshio Ki, D. Litt.

History of Oriental Fine Arts :

Lecturer : Mr. Yaichi Aizu.

History of European Fine Arts :

Lecturer : Mr. Shizuka Sakazaki.

Aesthetics :

Prof. Umaji Kaneko, D. Litt.

8. In the Tōkyō Fine Arts School:—

History of Oriental Painting :

President Naohiko Masaki.

History of Oriental Painting :

Assistant Prof. Kōji Tanabe.

History of Oriental Sculpture :

Assistant Prof. Kōji Tanabe.

History of European Fine Arts :

Prof. Yukio Yashiro.

History of European Painting :

Assistant Prof. Kamenosuke Morita.

History of European Sculpture :

Lecturer : Mr. Arata Aoyama.

(B) WORKS AND TREATISES ON FINE ARTS.

(a) *Principal Works.*

1. *General* :—

The Year Book of Japanese Art, 1927 ;

The League of Nations Association of Japan.

The Japanese Art Annual ;

Asahi Shimbunsha.

An Outline of the History of Japanese Art, (Hōshin Kuroda) ;

Shumi Fukyūkai (Tasty Propaganda)

History of the Fine Arts of Tosa Province, (Atsushi Yamamoto) ;

Kōchi Prefecture Educational Society.

History of the Fine Arts of Nagasaki, (Tokutarō Nagami)

Kateidō ;

- Japanese Primitive Painting*, (Kenji Takahashi) ;
 Ō-okayama Shoten.
- Growth of Japanese Buddhist Sculpture*, (Tokuma Yoneyama) ;
 Nakano Geijitsuin.
- Historical Tendencies in Modern Arts*, (Takao Itagaki) ;
 Daitōkaku.
- A Survey of Soviet Russian Fine Arts*, (By the Association of the
 Russo-Japanese Arts Association),
 Genshisha.
- Appreciation of Buddhist Art*, (Fukuichirō Matsuda) :
 Fukuuan Pub. Dept.
- The Appreciation of Nanga Painting*, (Ōshin Kamiki) ;
 Ōshin Kamiki.
- The Study of Line in Painting*, (Shōgo Kimbara) ;
 Kokonshoin.
- Technology and Fine Arts of Modern Japan*, (Soshū Watanabe) ;
 Kōgeizuansha.
- Eastern Ware and Porcelain Technology*, (Rikizō Shihoda) ;
 Ars.
- An Outline History of Japanese Architecture*, (Shun-ichi Amanuma) ;
 Asukaen.
- Ars Architecture Grand Chair* (1-12), Ars Series ;
 Ars.
- World Architecture Series*—(Chinese Architecture) by Profs. Yasu-
 shi Tsukamoto, Chūta Itō and Tei Sekino ;
 Kenchiku Gakkai.
- Roman Culture and Architecture* (Tari Moriguchi) ;
 Koyōsha.
- Narajitōki* (Description of Temples and Towers in Nara, Tōjirō
 Naitō) ;
- Zōensōsho* (Gardening Series) Vol. III, by Prof. Seiroku Honda ;
 Yūzankaku.
- Genjimonogatari* (One of the Famous Stories of the Heian Period)
 and Japanese Gardens. (Eisaku Toyama) ;
 Bunyūsha.

2. *Biographies*.—

Sōgōminshin Shōga Meiken Shōden (Detailed Biography of Noted Painters and Calligraphers of Sung, Yüan, Ming and Ch'ing Dynasties. (Teijirō Yamamoto and Toraichi Kinari);

Bunkiyūdō.

<i>Nobuzane</i> , (Sei-ichi Shimotana);	Ars.
<i>Sharaku</i> , (Katsunosuke Nakata);	"
<i>Taigadō</i> , (Misei Kosugi);	"
<i>Bunchō</i> , (Tetsugorō Yorozu);	"
<i>Hokusai</i> , (Kazumaro Oda);	"
<i>Hiroshige</i> , (Shōhachi Kimura);	"
<i>Courbet</i> , (Kanji Maeda);	"
<i>Millet</i> , (Tokuzō Sagara);	"
<i>Cézanne</i> , (Ikuma Arishima);	"
<i>Van Gogh</i> , (Issei Nakagawa);	"
<i>Gauguin</i> , (Shōzō Yamazaki);	"
<i>Rodin</i> , (Mitsutarō Takamura);	"
<i>Matisse</i> , (Tokusaburō Masamune);	"
<i>Rousseau</i> , (Gen-ichirō Adachi);	"

3. *Technique*, etc. :—

Shimmanga-no-kakikata (Why of Painting New Caricatures),
(Ippei Okamoto); Chūō Bijutsusha.

Nihonga-no-kakikata (Why of Drawing in Japanese Painting),
(Suifu Tanaka); San-eisha.

Chōkoku-no-tehodoki (Guide to Sculpture),
(Eisaku Hasegawa); Hakubunkan.

(b) *Principal Treatises Printed in Magazines* :

(1) *Oriental Division* :—

Treatises on Painting.

Portraits of the Han Period (Yoshito Harada);
'Kokka' (January).

- Concerning India-ink Painting*, (Yoshio Ki);
 ‘Shogakottō Zasshi’ (March).
- On the E-awase, an Ancient Custom of Commenting on Pictures by Comparison*, (Hidematsu Wada);
 ‘Kokka’ (February and April).
- The Buddhist Picture Overlaid with the Original Mandara and another Picture on the Back Panel of the Mandara Chapel in Taima-dera Temple*, (Sei-ichi Taki);
 ‘Kokka’ (March).
- Senmen Shakyō*, (Sutras Handwritten on Fan-form Paper), (Toyomune Minamoto);
 ‘Bukkyō Bijutsu’ (October).
- Impression of Picture Scrolls illustrating the Life of Tenjin or Michizane Sugawara*, (Yasuji Ōtsuka).
 ‘Gakuen’ (August).
- Impression of Jingoji Temple Landscape Screen*, (Sei-ichi Shimotana).
 ‘Atelier’ (September).
- On the Picture Scrolls illustrating the Life of Tenjin*, (Ei-ichi Matsumoto).
 ‘Kokka’ (March).
- On the Picture Scrolls by Sōtatsu illustrating the Life of Priest Saigyō*, (Shizuya Fujikake);
 ‘Kokka’ (August).
- The Characteristics of Matabei Iwasa's Drawings*, (Sei-ichi Taki).
 ‘Kokka’ (May).
- Ukiyoe in Its Initial Stages*, (Rimpū Sasagawa);
 ‘Mizue’ (January).
- An Outline of Old Japanese Prints*, (Un-ichi Hiratsuka);
 ‘Mizue’ (January).
- Bibliography of Ukiyoe Study*, (Kyūya Ozaki);
 ‘Edo Nampa Kenkyū’ (March).
- Concerning the Title of a Benie Painting*, (Kisaku Tanaka);
 ‘Ukiyoe’ (January).
- On Nagasaki Prints*, (Tokutarō Nagami);
 ‘Ukiyoe’ (March and April).

Treatises on Sculpture.

Korea's Buddhist Sculpture, (Toyomune Minamoto) ;

‘ Shiseki Meisho Tennenkinenbutsu ’ (July).

Outline of Asuka and Nara Periods Sculpture, (Tei Sekino) ;

‘ Gakuen ’ (July).

Various Questions relating to Fujiwara Period Sculpture, (Yoshimune Minamoto) ;

‘ Chuō Bijitsu ’ (June).

Buddhist Images of Ryūganji Temple in Ōita Prefecture (Ichimatsu-Tanaka) ;

‘ Chūō Bijitsu ’ (June).

Treatises on Applied Art.

Central Asian Culture noted on Chinese Earthenware and Porcelain, (Toshio Komura) ;

‘ Tō-a Keizai Kenkyū ’ (February).

Han Period Lacquer Wares Discovered in Northern Mongolia, (Sueji Umehara) ;

‘ Nippon Sikkōkai Kaihō ’ (May and June).

Concerning Mitsudae, (Tomio Yoshino) ;

‘ Nippon Shikkōkai Kaihō ’ (February)

Concerning Fine Arts and Technology in the Loochoo Islands, (Yoshitarō Kamakura) ;

‘ Nippon Shikkōkai Kaihō ’ (February).

Concerning Old Lacquer Art, (Shisui Rokkaku) ;

‘ Nippon Shikkōkai Kaihō ’ (March).

Cloisonne Art Past and Present, (Shichisui Inaba) ;

‘ Teikoku Kōgei ’ (September).

The Advent Europe of Chinese Celadon Porcelain in Europe, (Riki-zō Shihoda) ;

‘ Shoga Kottō Zasshi ’ (January).

Chinese Celadon Porcelain and Egypt, (Rikizō Shihoda) ;

‘ Shoga Kottō Zasshi ’ (August).

Glass Wares of Ancient Times, (Yoshito Harada);
‘Bijitsu-no-kuni’ (June).

Treatises on Architecture.

Reflections on Architectural Art, (Chūta Itō);
‘Kenchiku Zasshi’ (April).

Divergent Phases in the Plastic Art of Modern Japan, (Kōichi Satō);
‘Bi-no-kuni’ (June).

On the Black Pagoda in Konarak, India, (Baiyei Hemmi);
‘Kokka’ (April, June, August, September and December).

Treatises on Other Subjects.

The Fine Arts of the Tenpyō Era, (Sei-ichi Taki);
‘Kokka’ (August and September).

A Reflection on Heian Dynasty Arts, (Shūkō Miura);
‘Bukkyō Bijitsu’ (October).

India's Influence on Chinese Buddhist Art, (Shōgo Kimbara);
‘Nichifutsu Geijutsu’ (February).

On Coloration in the Organic Formation of Painting, (Yoshitarō Kamakura);
‘Tōkyō Bijitsu Gakkō Kōyūkai Kaihō’ (April).

The Relics of Yūichi Takahashi, (Hakutei Ishii);
‘Chūō Bijutsu’ (January).

Shunsō Hishida and His Art, (Umematsu Takeuchi);
‘Bi-no-kuni’ (June).

Literary and Art Idea, of the Manyō Age, (Kyōson Tsuchida);
‘Shisō’ (March).

Art Forms and the Human Body, (Bantarō Kidō);
‘Shisō’ (June).

(2) *Occidental Division*.:—

Corot and His Age, (Takao Itagaki);
‘Nichifutsu Geijutsu’ (January).

- Corot's Portraits*, (Shizuka Sakazaki) ;
 ' Nichifutsu Geijutsu ' (January).
Napoleon in the History of Art, (Inō Dan) ;
 ' Nichifutsu Geijutsu ' (February).
The Art of the Catacomb and Modern Expressionism in Painting,
 (Takeo Terazaki) ;
 ' Atelier ' (February).
*The Transition to Realism in French Painting Circles During First
 Half of the Nineteenth Century*, (Ichitarō Kobayashi) ;
 ' Tetsugaku Kenkyū ' (April).
On the Architectural History of Modern Europe, (Hideto Kishida) ;
 ' Kenchiku Zasshi ' (June, July, August and Sep-
 tember).
Concerning India-ink Painting in the West, (Shizuya Fujikake) ;
 ' Bi-no-kuni ' (June).
A New Study of Tempera Painting, (Takeo Terasaki) ;
 ' Atelier , (March).
Aristotle's Views on Art, (Yasukazu Fukada) ;
 ' shisō ' (January).
Gigante Morante, (Kikuo Kojima) ;
 ' Shisō ' (January).
Greek and Roman Culture and Modern Japan, (Tsutomu Kubo) ;
 ' Shisō ' (January).

CHAPTER XX

PUBLICATIONS CONTAINING REPRODUCTIONS OF WORKS OF ART

- Sekai Bijutsu Zenshū* (World's Fine Arts Complete Collection) ;
Heibonsha.
- Tōyō Komeiga Ōkagami* (Album of Old Oriental Pictures) Series
No. 10 ; Heian Seikasha.
- Kōbansha Shina Meigasen* (Kobansha's Selection of Famous Chinese
Pictures) Vol. II ;
Bunkadō.
- Nippon Genshi Kōgei* (Primitive Technology), (Compiled by the
Kōgei Bijutsu Kenkyūkai or Applied Art Research) ;
Kōgei Bijutsu Kenkyūkai.
- Kōko Zuhon* (Archeological Illustrations), Compiled by the Tōkyō
Imperial University ;
Bijutsu Kōgeikai.
- Shiteki Nihon Bijutsu Shūsei* (Historical Japanese Fine Arts Col-
lection), Compiled by Hikojirō Matsumoto ;
Naigai Shoseki Kabushiki kaisha.
- Nanto Shichidaiji Ōkagami* (Album of the Seven Principal Temples
in Nara) Nos. 63-67 (Compiled by the Tōkyō Fine Arts
School) ;
Nanto Shichidaiji Ōkagami Hakkōjo.
- Saidaiji Ōkagami* (Album of Saidaiji Temple) No. 12 ;
Nanto Shichidaiji Ōkagami Hakkōjo.
- Shinyakushiji Hōkan* (Shinyakushiji Temple Treasures Illustrated)
Vol. II ; Mitsumura Bijutsu Shuppanbu.
- Kodai Chōkoku Tōki Zushū* (Ancient Sculpture and Earthenware
Illustrated) ; Kōgei Kanshōkai.

Butsuzō, Hōtō Oyobi Bonjīkawara Zuroku (Buddhist Images, Sacred Towers and Tiles Containing Sanscrit Illustrated), Compiled by Shōichi Ōwaki ;

Ryōzō Yamamoto.

Bijutsu Senshū (Fine Arts Selections), Section of Painting and Sculpture, Compiled by Risō Mitsumura ;

Bijutsu Senshū Kankōkai.

Gashū Namban Byōbu (Album of Screens depicting, the Spanish advent to Japan), Compiled by Tokutarō Nagami ;

Kateidō.

Nagasaki Hangashū (Collection of Nagasaki Prints), Compiled by Tokutarō Nagami ;

Kateidō.

Zoku-Nagasaki Hangashū (Additional Collection of Nagasaki Prints), Compiled by Tokutarō Nagami ;

Kateidō.

Shoki Ukiyoe Shūhō (Collection of Ukiyoe in its Early Age), Compiled by Kisaku Tanaka and Ryūsei Kishida ;

Tanrokudō.

Ukiyoe Kabuki Gashū (Collection of Ukiyoe Painting of the Kabuki Drama), Compiled by Naonari Ochiai ;

Tōkoshoin.

Shinshū Kabukiyakusha-e Gashū (Portraits of Kabuki Actors Newly Illustrated) ; Kabuki Shuppanbu.

Momoyama Meiga Kachōshū (Famous Pictures of Flowers and Birds of the Momoyama Period) ;

Heian Seikasha.

Meiji Taishō Meisaku Taikan (Resume of the Exhibition of Masterpieces of Meiji and Taishō Eras) ;

Part 1 : Japanese Paintings. Part 2 : Western Paintings ;

Kōgeisha.

Nihon Bijutsuin Daijūshikai Tenrankai Zuroku (Institute of Japanese Art's 14th Exhibition Illustrated) ;

Ōtsuka Kōgeisha.

- Teikoku Bijutsuin Daihachikai Tenrankai Zufu* (Imperial Fine Arts Academy's 8th Exhibition Illustrated) ;
Unsōdō.
- Teikoku Bijutsuin Daihachikai Tenrankai Kaiin Tokusenshu* (Works of Members and Specially Selected at the Imperial Fine Arts Academy's 8th Exhibition) ;
Gahōsha.
- Teikoku Bijutsuin Daihachikai Tenrankai Genshokugachō* (Heliochromes of Imperial Fine Arts Academy's 8th Exhibition).
- Gendai Manga Taikan* (Collection of Modern Caricatures), Nos. 1-5 ;
Chūō Bijutsusha.
- Hanga (Prints)*, No. 11 Compiled by Hanga-no-ie ;
Hanga-no-ie.
- Nihon Shinmeisho Zue* (Illustrations of New Famous Landscapes of Japan) ;
Shin-Yamatōe Mokuhanga Kankōkai.
- Gyobutsu Jōdai Senshokumon* (Ancient Dyeing and Weaving Figures belonging to Imperial Collections), Nos. 5-9 ;
Tōkyō Imperial Household Museum.
- Chosen Bijutsumoyō Shūsei* (Collection of Korean Artistic Figures) Vol. 1 ;
Rokumeisō c/o Nara Teishitsu Hakubutsukan.
- Bankoku Zuan Daijiten* (An Unabridged Dictionary of Designs at Home and Abroad), Compiled by Kokumin Toshō ;
Kokumin Toshō.
- Gendai Shōgyō Bijutsu Zenshū* (Jitsuyō Poster Zuanshū or Complete Collection of Modern Commercial Fine Arts, Utility Poster Designs Series), Compiled by Ars-sha ;
Ars.
- Gendai Shōgyō Bijutsu Zenshū (Kakushū Shōwindō Haikeshū* or Showwindows and Backgrounds Series) ;
Ars.
- Chashiki Kenchiku oyobi Teien* (Architecture and Gardening in the Tea House Style) Vol. 5, Compiled by Kuni Kawakami ;
Ryūginsha.
- Tōyō Kenchiku Teien Gashū Juraku* (Oriental Architecture and Gardening Illustrated), No. 3 ;
Zausan Kankōkai.

CHAPTER XXI

DIRECTORY OF ARTISTS AND ART WORKERS

EXPLANATORY NOTE: Key to abbreviations: { M. Member
b. Born

Note: Many artists, particularly in the Japanese style, are best known by the *nom de plume* given in brackets. Example: YOKOYAMA. (Taikan), Hidemaro.

ABE, (Shumpō) Kiyotaro, painter in Japanese style; b. Fukuoka-ken, 1877. *Address*: Kinugasadono-machi, Kamikyō-ku, Kyōto.

ABURAYA, Tatsu, painter in Western style; b. Tōkyō, 1886; M. of Kaijusha. *Address*: 7, Kawanishi-machi, Terabata, Kawabe-gun, Hyōgo-ken.

ADACHI, Gen-ichirō, painter in Western style; b. Ōsaka. 1889. *Address*: Den-en-Chōfu-machi, Ebara-gun, Tōkyō-shigai.

AIDA, Harunaga, painter in Western style; b. Tōkyō. 1894; M. of Taiheiyō-gakai. *Address*: 34 Yanaka-Tennojimachi, Shitayaku, Tōkyō.

AIDA, Naohiko, water-colour painter; b. Fukushima-ken, 1888. *Address*: 40, 1 Chōme Kobinatadai-machi, Kolshikawa-ku, Tōkyō.

AKAGI, Yasunobu, water-colour painter; b. Shizuoka-ken, 1889; councillor of Water-colour Painting Society of Japan; M. of Kōfūkai; Prof. of the Bunkagakuin. *Address*: 185, Yoyogi, Tōkyō-shigai.

AKATSUKA, Jitoku, technologist; b. Tōkyō, 1871; M. of Hanging Committee of Imperial Fine Arts Academy. *Address*: 16, Shinsen-machi, Shiba, Tōkyō.

ANAYAMA, (Shodō) Gihel, painter in Japanese style; b. Yamanashi-ken, 1890. *Address*: 142, Hayashi-chō, Komagome, Hongō-ku, Tōkyō.

ANDŌ, Jubei, technologist; b. Aichi-ken, 1856; head of the Shippō Craftguild; director of Japan Art Association; councillor of Japan Industrial Association. *Address*: 1, 4 chōme, Moto Sukiya-chō, Kyobashi-ku, Tōkyō.

ANDŌ, Shō, sculptor; b. Kagoshima-ken, 1892. *Address*: 594, Hatsudai, Yoyogi, Tōkyō-shigai.

AOYAMA, Kumaji, painter in Western style; b. Hyōgo-ken, 1886; M. of Hanging Committee of Imperial Fine Arts Academy, 1928. *Address*: 1632, Nakai, Ōmori. Magome-machi, Tōkyō-shigai.

AOYAMA, Yoshio, painter in Western style; b. Tōkyō, 1894; staying in France at present. *Address*: Maison Saissi cros de Cagnes France.

ARAI, (Kampō) Kanjūrō, painter in Japanese style; b. Tochigi-ken, 1878; M. of Institute of Japanese Art. *Address*: 563 Hatsudai, Yoyogi, Tōkyō-shigai.

ARAI, Rikuo, painter in Western style; b. Tōkyō, 1885. *Address*: 365, Izumi, Wadabori, Tōkyō-shigai.

ARAI, Tamotsu, painter in Western style; b. Himeji, 1878; M. of Hanging Committee of Imperial Fine Arts Academy. *Address*: % Yamaguchi, Hōren-chō, Nara-shi.

ARAKI, Geppo (Yoneko), painter in Japanese style; b. Tochigi-ken, 1872; Manager of Hakukōsha. *Address*: Ha 34, No. 2, Yayoichō Mukōga-oka, Hongō-ku, Tōkyō.

ARAKI, (Juppo) Teijirō, painter in Japanese style; b. Nagasaki-ken, 1872; M. of Imperial Fine Arts Academy; chairman of Dokuga-kai. *Address*: 1807, Nagasakimachi, Tōkyō-shigai.

ARISHIMA, Ikuma, painter in Western style; b. Yokohama, 1882; M. of Nikakai. *Address*: 10, Shimorokubanchō, Kōjimachi-ku, Tōkyō.

ARITA, Shigeru, caricaturist; b. Miyagi-ken, 1890. *Address*: % Shimoda. 1663, Sugamo-machi, Tōkyō-shigai.

ASAKURA, Fumio, sculptor; b. Ōita-ken, 1883. *Address*: 20, Tennōji-machi, Yanaka, Shitaya-ku, Tōkyō.

ASHIWARA, Hiroshi, painter in Western style; b. Kanagawa-ken, 1875. *Address*: 31, Shimbōri-chō, Shiba-ku, Tōkyō.

ATAKA, Yasugoro, painter in Western style; b. Niigata-ken, 1883. *Address*: 896 Totsuka, Totsuka-machi, Tōkyō-shigai.

ATOMI, Gyokushi, painter in Japanese style; b. Tōkyō, 1859; Head of the private school for girls; chairman of Kaigaseika-kai. *Address*: 1447, Tomigaya, Yoyogi, Tōkyō-shigai.

ATOMI, Yutaka, painter in Western style; b. Tōkyō, 1884; organized Kōfūkai with others. *Address*: 1919, Kashimadai, Urawamachi, Saitama-ken.

DAN, Inō, b. Fukuoka-ken, 1892; Assistant-Professor at Tōkyō Imperial University. *Address*: 344, Sendagaya-Harajuku, Tōkyō-shigai.

DŌMOTO, (Inshō) Sannosuke, painter in Japanese style; b. Kyoto, 1891. *Address*: 63, Gion-shimokawara-machi, Shimokyō-ku, Kyōto.

EBINA, Fumio, painter in Western style; b. Tokyo, 1890; staying in France, since 1923.

FUDEYA, (Tokan) Gisaburō, painter in Japanese style; b. Hokkaido, 1875; M. of the Institute of Japanese Art. *Address*: 2010, Shimoigusa, Iwogimachi, Tōkyō-shigai.

FUJII, Kōyū, sculptor; b. Tokyo, 1882; M. of the Institute of Japanese Art. *Address*: 1097, Nippori, Tōkyō-shigai.

FUJIKAKE, Shizuya, b. Ibaraki-ken, 1881; official of the Department of Education; Prof. at the Kokugakuin University; on the staff of the "Kokka" (a monthly publication of Fine Arts). *Address*: 916, Kashiwagi, Yodobashi-machi, Tokyo-shigai.

FUJIKAWA, Yuzō, sculptor; b. Kagawa-ken, 1883; M. of Nikakai. *Address*: 866, Totsuka, Totsuka-machi, Tōkyō-shigai.

FUJISHIMA, Takeji, painter in Western style; b. Kagoshima-ken, 1867; M. of Imperial Fine Arts Academy, 1924; Prof. of Tōkyō Fine Arts School and Kawabata School of Painting. *Address*: 15, Akebono-chō, Hongō-ku, Tōkyō.

FUJITA, Tsuguharu, painter in Western style; b. Tokyo, 1885; M. of *Salon d'Automne*. *Address*: 6 rue Delambre, Paris. France.

FUKAZAWA, Kō, painter in Western style; b. Iwate-ken, 1903. *Address*: 1032, Ikebukuro, Tōkyō-shigai.

FUKIYA, (Kōji) Kazuo, illustrator; b. 1898; in France since 1925.

FUKUDA, (Bisen) Shūtārō, painter in Japanese style; b. Hyōgo-ken, 1875; M. of the Institute of Japanese Art. *Address*: Kuraku-en, Rokkō, near Nishinomiya, Hyōgo-ken.

FUKUDA, Heihachirō, painter in Japanese style; b. Ōita-ken, 1892; M. of Hanging Committee of Imperial Fine Arts Academy. *Address*: 23, Shibamoto-chō, Shimokamo, Kyōto.

FUKUDA, (Koko) Kōji, painter in Japanese style; b. Tōkyō, 1883. *Address*: 36, Kazuya-chō, Fukagawa-ku, Tōkyō.

FUKUI, (Kōtei) Nobunoshin, painter in Japanese style; b. Tōkyō, 1865. *Address*: Wakamiya-shihan, Kikuma-mura, Ichihara-gun, Chiba-ken.

FUKUI, Rikichiro, b. Okayama-ken, 1886; M. of Commission of the Preservation of Old Shrines and Temples, Prof. at Tōhoku Imperial University. *Address*: 26, Kitaichiban-cho, Sendai, Miyagi-ken.

FUSE, Shintarō, painter in Western style; b. Miyagi-ken, 1899; M. of Taiheiyōgakai. *Address*: 412, Kaminakazato, Takinogawa, Tōkyō-shigai.

GOKURA, Senjin, painter in Japanese style; b. Toyama-ken, 1892; M. of the Institute of Japanese Art. *Address*: 230, Kamiumahikizawa, Komazawa-mura, Tōkyō-shigai.

GOMI, Seikichi, painter in Western style; b. Aomori-ken, 1886. *Address*: 895, Nishi-ogikubo, Tōkyō-shigai.

GOSEDA, (Horyu), Nenokichi, painter in Western style; b. Ibaraki-ken, 1864. *Address*: 232 Higashi-Ōkubo, Tōkyō-shigai.

GOTŌ, Naoshi, sculptor; b. Tokyo, 1882; M. of Japan Arts Association. *Address*: 341, Shinmelchō, Komagome, Hongo-ku, Tōkyō.

HACHJŌ, Yakichi, painter in Western style; b. Ōsaka. *Address*: Uchide, Seidō-mura, Muko-gun, Hyōgo-ken.

HADA, Teruo, painter in Japanese style; b. Kyoto, 1887. *Address*: Mikanohara-mura, Sagaraku-gun, Kyōto.

HAGINOYA, Iwao, painter in Western style; b. Fukuoka-ken, 1891; M. of *Salon d'Automne*; M. of *Salon des Independents*. Staying in France at present.

HANIWARA, Kuwayo, painter in Western style; b. Yamanashi-ken; M. of Taiheiyō-Gakai. *Address*: 203 Harajuku, Aoyama, Tōkyō-shigai.

HARADA, Jirō, b. Yamaguchi-ken, 1878; correspondent of the Studio of Commercial Art Drawing and Design; Commissioner on the staff at the Tōkyō Imperial Household Museum. *Address*: 23, Ueno-Sakuragi-chō, Shitaya-ku, Tōkyō.

HARUYAMA, Takematsu, b. Hyogo-ken, 1885; staff of the Ōsaka Asahi Shimbun. *Address*: Uchidenohama, Muko-gun, Hyōgo-ken.

HASEGAWA, Eisaku, sculptor; b. Tōkyō, 1890; M. of Hanging Committee of Imperial Fine Arts Academy. *Address*: 733, Gotenyama, Kitashinagawa, Tōkyō-shigai.

HASEGAWA, Noboru, painter in Western style; b. Fukushima-ken, 1886; M. of Syunyōkai. Staying in France at present.

HASEGAWA, Roka, painter in Japanese style; b. Kanagawa-ken, 1897; M. of *Salon d'Automne*, 1926. *Address*: Kaigan-dori, Kugenuma, Kanagawa-ken.

HASHIMOTO, Dokuzan, painter in Japanese style; b. Niigata-ken, 1869; Lord Abbot of Sōkokuji Sect. *Address*: 964, Nishigahara, Takinogawa-machi, Tōkyō-shigai.

HASHIMOTO, (Eihō) Tsutomu, painter in Japanese style; b. Tōkyō, 1886; M. of Institute of Japanese Art. *Address*: 81, 5 chōme, Aoyama-Minami-chō. Akasaka, Tōkyō.

HASHIMOTO, (Kansetsu) Kan-ichi, painter in Japanese style; b. Kōbe, 1883. *Address*: Ginkakuji-mae, Higashiyama, Kyōto.

HASHIMOTO, Kunisuke, painter in Western style ; b. Tochigi-ken, 1884. *Address* : 13, Akebono-chō, Hongō-ku, Tōkyō.

HASHIMOTO, (Seisui) Sōjirō, painter in Japanese style ; b. Hiroshima-ken, 1876 ; M. of Institute of Japanese Art. *Address* : 445, Komagome-Shinmeichō, Hongō-ku, Tōkyō.

HASHIMOTO, (Shūho), Toku, painter in Japanese style ; b. Tokyo, 1881 ; M. of Institute of Japanese Art. *Address* : 33, Tatsuo-cho, Hongō-ku, Tōkyō.

HATA, Masakichi, technologist ; b. Toyama-ken, 1882 ; Chairman of the Laboratory of Engraving of the Mint ; Prof. of the Tōkyō Higher School of Arts and Crafts. *Address* : 57, Komagome-Sendagichō, Hongō-ku, Tōkyō.

HATTORI, (Gorō) Matagorō, painter in Japanese style ; b. Yamagata-ken, 1871 ; M. of Nihon Nangain. *Address* : Tomikōji, Oshikōji-minami, Kyōto.

HAYAKAWA, Kunihiko, water-colour painter ; b. Gifu-ken, 1897 ; M. of Water-colour Painting Society of Japan. *Address* : Kitano-machi, Gifu.

HAYAMI, (Gyoshū) Ei-ichi, painter in Japanese style ; b. Tōkyō, 1894 ; M. of Institute of Japanese Art. *Address* : 90, Mita, Meguro-machi, Tōkyō-shigai.

HAYASHI, Shigeyoshi, painter in Western style ; b. Kobe, 1896 ; M. of Water-colour Painting Society of Japan ; staying in France. *Address* : 61, Rue Canlaincourt Paris XVIII.

HAYASHI, Shizue, painter in Western style ; b. Nagano-ken, 1895 ; M. of Shunyōkai. *Address* : 803, Shimo-kitazawa, Setagaya, Tōkyō-shigai.

HIDA, (Shūzan) Masao, painter in Japanese style ; b. Ibaraki-ken, 1877 ; M. of Hanging Committee of Imperial Fine Arts Academy. *Address* : 4, 1 chome, Suidobata-machi, Koishikawa-ku, Tōkyō.

HINAKO, Jitsuzō, sculptor ; b. Ōita-ken, 1893 ; organized Kōzōsha with Sogan SAITO. *Address* : 387, Ikebukuro, Tōkyō-shigai.

HIRAFUKU, (Hyakusui) Teizo, painter in Japanese style ; b. Akita-ken, 1877 ; M. of Hanging Committee of Imperial Fine Arts Academy. *Address* : 91, Sanshuku, Setagaya, Tōkyō-shigai.

HIRAGUSHI, (Denchū) Takutarō, sculptor ; b. Okayama-ken, 1872 ; M. and Councillor of Institute of Japanese Art. *Address* : 44, Ueno-Sakuragi-cho, Shitaya-ku, Tōkyō.

HIRAI, (Baisen), painter in Japanese style ; b. Kyōto, 1889. *Address* : Myōhoin-mae, Higashiyama-dōri, Kyōto.

HIRAOKA, Gompachirō, painter in Western style ; b. Tōkyō, 1883. *Address* : 21, Takekawa-chō, Kyōbashi-ku, Tōkyō.

HIRATA, (Shōdō) Eiji, (Baron) ; painter in Japanese style ; b. Tōkyō, 1882 ; Prof. of Tōkyō Fine Arts School. *Address* : 11, Suzukichō, Surugadai, Kanda-ku, Tōkyō.

HIREZAKI, (Elho) Tarō, painter in Japanese style ; b. Tōkyō, 1881 ; illustrator. *Address* : 80, Daiban-chō, Yotsuya-ku, Tōkyō.

HIROSE, (Tōho) Wataru, painter in Japanese style ; b. Kōchi-ken, 1875 ; M. of the examination committee of painting and drawing of the Ministry of Education. *Address* : 34, Ueno-Sakuragi-chō, Shitaya-ku, Tōkyō.

HIROSHIMA, (Kōho) Shintarō, painter in Japanese style ; b. Tokushima-ken, 1889 ; M. of Hanging Committee of Imperial Fine Arts Academy. *Address* : 21, Wakaki, Shibuya-machi, Tōkyō-shigai.

HORI, Shinji, sculptor ; b. Tōkyō, 1890 ; M. of Hanging Committee of Imperial

Fine Arts Academy; Councillor of National Art Association. Address: 61, Kami-misaki-minami-chō, Yanaka, Shitaya-ku, Tōkyō.

HORIE, Naoshi, sculptor; b. Iwate-ken, 1897. Address: 19, 2 chōme, Sugamo-machi, Tōkyō-shigai.

HOSOKIBARA, (Seiki) Tatsue, painter in Japanese style and caricaturist; b. Okayama-ken, 1885. Address: 8, 3 chōme, Sadowara-machi, Ushigome-ku, Tōkyō.

ICHIUJI, Yoshinaga, b. Shimane-ken, 1888. Address: 355, Tabata, Takinogawa, Tōkyō-shigai.

IKEBE, Hitoshi, painter in Western style, caricaturist; b. Tōkyō, 1886; Staff of the Kokumin Shimbun. Address: 1044, Araishuku, Iriarai-machi, Ōmorī, Tōkyō-shigai.

IKEDA, Eiji, painter; b. Kyōto, 1889; M. of Taiheliyō-gakai and Nihon-mangakai. Address: 112, Dōzaka-machi, Hongō-ku, Tōkyō.

IKEDA, (Keisen) Katsujirō, painter in Japanese style; b. Kyōto, 1863; manager of Nangain; M. of Jiyūgadan. Address: Oike-kudaru, Fuyamachi, Kyoto.

IKEDA, Kōtarō, painter in Japanese style; b. Saga-ken, 1895; M. of Tōdai-hōgakai and Zakurosha. Address: 407, Nishi-Ōkubo, Tōkyō-shigai.

IKEDA, Yūhachi, sculptor; b. Kagawa-ken, 1886. Address: 521, Tabata Tōkyō-shigai.

IKEGAMI, (Shūho) Kunijirō, painter in Japanese style; b. Nagano-ken, 1874; head of the Denshindō. Address: 12, Yanaka-Shimizucho, Shitaya-ku, Tōkyō.

IMAI, (Sōho) Waichirō, painter in Japanese style; b. Niigata-ken, 1872; councillor of the Art Association of Japan. Address: 329, Shinmei-chō, Komagome, Hongō-ku, Tōkyō.

IMAIZUMI, Yusaku, b. Tōkyō, 1850; Councillor of Tōkyō Imperial Household Museum; M. of the Qualification-Committee of the Artists to the Court; M. of the Committee of the Preservation of Old Shrines and Temples; Special M. of the Committee of Japan Art Association; Secretary of the Kokka Club. Address: 8, Nakanegishi-machi, Shitaya-ku, Tōkyō.

IMAO, (Keishun) Masso, painter in Japanese style; b. Kyōto, 1897. Address: Ebisugawa-noboru, Sakai-machi, Kamikyō-ku, Kyōto.

INA, Nobuo, b. Ehime-ken, 1898; Lecturer in Tōkyō Higher Normal School, the Ninon University and Seishin-joshi-gakuin. Address: 8, 994, Aza-Kirigaya, Nakano-machi, Tōkyō-shigai.

INABA, Shichiho, technologist; b. Kyōto, 1885; M. of Kyōto Senshōkai Jishūen. Address: Imakoji-machi, Shirakawabashi-nishiiru, Shimokyōku, Kyōto.

INADA, (Gozan) Inosuke, painter in Japanese style; b. Yamagata-ken, 1880. Address: Kenchōji-keidai, Kamakura, Kanagawa-ken.

INAGAKI, (Rampo) Motoyoshi, (Viscount); painter in Japanese style; b. Tōkyō, 1859; Chairman of the Executive Committee of the Art Association of Japan. Address: 775, Sendagaya-machi, Tōkyō-shigai.

INAMURA, (Kōtei) Hideo, painter in Japanese style; b. Ōsaka, 1902; M. of Nihon Nangain. Address: 410, Harami-chō, Higashinari-ku, Ōsaka.

INOUE, Yoshi, Mrs, painter in Western style; b. Gunma-ken, 1894. Address: 292, Zaimokuza, Kamakura, Kanagawa-ken.

IRIE, (Hakō) Ikujiro, painter in Japanese style; b. Kyōto, 1887; Prof. of Kyōto Municipal School of Painting. Address: Shimotachiuri-kudaru, Gozendōri, Kyōto.

ISHIDA, Eiichi, technologist; b. Tōkyō, 1876, Prof. of Tōkyō Fine Arts School Inspector of the Department of Commerce and Industry; M. of Hanging Committee of Imperial Fine Arts Academy. Address: 143, Komazawa-Shinmachi, Tōkyō-shigai.

ISHII, (Hakutei) Mankichi, painter in Western Style; b. Tōkyō, 1882; Lecturer in Tōkyō Imperial University; Inspector of Bunka-gakuin Institute; secretary-general of the National Art Association. *Address*: Watanabe-chō, Nippori, Tōkyō-shigai.

ISHI, (Rinkyō) Kisaburō, painter in Western style; b. Chiba-ken, 1884. *Address*: 557, Ōamimachi-Miyazaku, Sanmu-gun, Chiba-ken.

ISHII, Tsuruzō, sculptor and painter; b. Tōkyō, 1887; M. of Institute of Japanese Art; M. of Shunyōkai. *Address*: 266, Nakamura, Itabashi-machi, Tōkyō-shigai.

ISHIKAWA, Kakuji, sculptor; b. Yamagata-ken, 1881; Councillor of National Art Association. *Address*: 1040, Watanabe-chō, Nippori, Tōkyō-shigai.

ISHIKAWA, Kin-ichirō, painter in Western style; b. Shizuoka-ken, 1871; M. of National Art Association, Kōfūkai and Water-colour Painting Society of Japan. *Address*: 382 Komachi, Kamakura, Kanagawa-ken.

ISHIKAWA, Toraji, painter in Western style; b. Kochi-ken, 1875; M. of Hanging Committee of Imperial Fine Arts Academy; lecturer in Tōkyō Higher Normal School; director of the National Art Association; secretary of Taiheliyo-gakai. *Address*: 425, Nakazato, Takinogawa-machi, Tōkyō-shigai.

ISHIMOTO, Kikuji, architect; b. Hyōgo-ken, 1894; M. of the Japan International Architecture Society. *Address*: 96, Shirokane-Imazato-chō, Shiba-ku, Tokyo.

ISHINO, Ryūzan, technologist; b. Ishikawa-ken, 1861; Director of the Chamber of Commerce and Industry of Kanazawa. *Address*: 18, Sanbanchō, Nishimachi, Kanazawa, Ishikawa-ken.

ISHIZAKI, (Kōyō) Ishichi, painter in Japanese style; b. Toyama-ken, 1884; Prof. of the Kyōto Municipal School of Painting. *Address*: 49, Hōnenchō, Shishigadani, Kyōto.

ISODA, (Chōshū) Magosaburō, painter in Japanese style; b. Tōkyō, 1880. *Address*: Goten, Kokonoka-machi, Funabashi-machi, Chiba-ken.

ITAGAKI, Takao, b. Tōkyō, 1894; Lecturer at Tōyō University, Kelo-gijiku University and Tōkyō Women's University. *Address*: 599, Kami-ochiai, Ochiai-machi, Tōkyō-shigai.

ITAKURA, Kanae, painter in Western style; b. Saltama-ken, 1901; staying in France since 1926.

ITAKURA, Sanji, painter in Western style; b. Aichi-ken, 1877. *Address*: 30, 1 chōme, Kobinatadai-machi, Koishikawa-ku, Tōkyō.

ITAYA, (Hazan) Kashichi, technologist; b. Ibaragi-ken, 1872; M. of Hanging Committee of Imperial Fine Arts Academy. *Address*: 512, Tabata, Tōkyō-shigai.

ITŌ, Chūta, D. Eng., architect; b. Yamagata-ken, 1867; Prof. Emeritus of the Tōkyō Imperial University; M. of the Imperial Academy. *Address*: 10, Nishikata-machi, Hongō-ku, Tōkyō.

ITŌ, (Kōun) Tsunetatsu, painter in Japanese style; b. Tōkyō, 1880. *Address*: 2040, Uchigoe, Nakanomachi, Tōkyō-shigai.

ITŌ, (Ryūgai) Shigenobu, painter in Japanese style; b. Tōkyō, 1880. *Address*: 106, Tabata, Tōkyō-shigai.

ITŌ, (Shinsui) Hajime, painter in Japanese style; b. Tōkyō, 1898; secretary of Kyōdokai. *Address*: 1626, Minami-hamakawa, Ōimachi, Tōkyō-shigai.

ITŌ, (Shōha) Sato, Mrs., painter in Japanese style; b. Kyōto, 1877. *Address*: Shimo-Chōjamachi, Muromachidōri, Kyōto.

ITŌ, (Sōhaku) Katsujirō, painter in Japanese style; b. Kyōto, 1896. *Address*: Matsugasaki-mura, Kyōto-shigai.

ITÔ, Tōzan, technologist; b. Shiga-ken, 1871. *Address*: Sanjō-minami, Shirakawa-suji, Kyōto.

KABURAKI, (Kiyokata) Ken-ichi, painter in Japanese style; b. Tōkyō, 1878; M. of Hanging Committee of Imperial Fine Arts Academy; Adviser of Kyōdokai. *Address*: 3 Yurai-machi, Ushigome-ku, Tōkyō.

KADOI, (Kikusui) Hide, Mrs., painter in Japanese style; b. Ibaraki-ken, 1886. *Address*: 62, Sakashita-machi, Ōtsuka, Koishikawa-ku, Tōkyō.

KAIBARA, (Sonken) Kentarō, calligrapher, painter in Japanese style; b. Saitama-ken, 1861. *Address*: 5, Komagome-Hayashichō, Hongō-ku, Tokyo.

KAINOSHŌ, Tadaoto, painter in Japanese style; b. Kyōto, 1894. *Address*: Takeyaagaru, Shinsawaragi-chō, Kamikyō-ku, Kyōto.

KAJIWARA, Hisa, Mrs. painter in Japanese style; b. Kyōto, 1896. *Address*: 45, Shimo-ōji, Yoshida, Kamikyō-ku, Kyōto.

KAMETAKA, Fumi, Mrs., painter in Western style; b. Yokohoma, 1887. *Address*: 15, 2 chōme, Kumochi, Kobe.

KAMIKI, (Ōshin) Naosuke, painter in Japanese style; b. Tōkyō, 1873; Chairman of Gadansha. *Address*: 5 Hayashichō, Komagome, Hongō-ku Tōkyō.

KAMIYAMA, Jiro, painter in Western style; b. Tōkyō. 1895. *Address*: Hirata, Ashiyahama, Mukogun, Hyōgo-ken.

KAMOSHITA, (Chōko) Nakao, painter in Japanese style; b. Tōkyō, 1890. *Address*: 177 Shinden, Sumida-machi, Mukōjima, Tokyo-shigai.

KANASHIMA, Keika, painter in Japanese style; b. Hiroshima-ken, 1892. *Address*: Komatsubara, Kinugasa, Kyōto.

KANAYAMA, Heizō, painter in Western style; b. Kobe, 1883; M. of Hanging Committee of Imperial Fine Arts Academy. *Address*: 2080, Shimo-Ochiai, Tōkyō-shigai.

KANAZAWA, Jūji, painter in Western style; b. Tōkyō, 1887; M. of Kaijusha. *Address*: 905, Ōmachi, Kamakura, Kanagawa-ken.

KANEKO, Kuheiji, sculptor and painter in Western style; b. Tōkyō, 1895; Junior M. of *Salon des Tuileries*. M. of Kokuga-kai. *Address*: 119, Okusawa-Tamagawamura, Ebara-gun, Tōkyō-shigai.

KANŌ, (Kōga) Masajirō, painter in Japanese style; b. Wakayama-ken, 1897; M. of Shinkō-yamatōe-kai. *Address*: 551, Tabata, Tōkyō-shigai.

KANŌ, (Tanrei) Morizumi, painter in Japanese style; b. Yamagata-ken, 1857. *Address*: 20, Yanaka Shimizu-chō, Shitaya-ku, Tōkyō.

NANOKOGI, Takeshirō, painter in Western style; b. Okayama-ken, 1874; M. of Hanging Committee of Imperial Fine Arts Academy. *Address*: 27, Nishihayashi-chō, Shimokamo, Kyōto.

KATADA, Tokurō, painter in Western style; b. Ōita-ken, 1889; M. of Hanging Committee of Imperial Fine Arts Academy. *Address*: 9, Myōgizakashita, Komagome, Tōkyō-shigai.

KATAOKA, Ginzō, painter in Western style; b. Okayama-ken, 1896; Staying in France at present.

KATAOKA, Kakutarō, sculptor; b. Ōita-ken, 1890; staying in France since 1926. *Address*: 431, Nakazato, Takinogawa-machi, Tōkyō-shigai.

KATAYAMA, (Nampū) Kumaji, painter in Japanese style; b. Kumamoto-ken,

1887; M. of Institute of Japanese Art. *Address*: 26, Sekiguchidai-machi, Koishikawa-ku, Tōkyō.

KATŌ, (Eishū) Einosuke, painter in Japanese style; b. Aichi-ken, 1873. *Address*: 539, Shimo-ōye-chō, Matsukyo Higashinotoin-dori, Kyōto.

KATŌ, Seiji, painter in Western style; b. Aichi-ken, 1887; M. of National Art Association and Kōfūkai. *Address*: 59, Date, Shibuya-machi, Tōkyō-shigai.

KATORI, (Hozuma) Hidejirō, technologist; b. Chiba-ken, 1874; Lecturer at Tōkyō Fine Arts School, M. of the Research Committee of the Imperial Household Museum; M. of Hanging Committee of Imperial Fine Arts Academy; Director of Art Association of Japan. *Address*: 438, Tabata, Takinogawa-machi, Tōkyō-shigai.

KATSUDA, (Shōkin) Yoshio, painter in Japanese style; b. Fukushima-ken, 1879; Director of Fukuyō Fine Art Society. *Address*: 71, Nishigahara, Takinogawa-machi, Tōkyō-shigai.

KAWABATA, Moshō, painter in Japanese style; b. Tōkyō, 1883; Prof. of the Kawabata School of Painting. *Address*: 86, Kamikomagome, Tōkyō-shigai.

KAWABATA, (Ryūshi) Shōtarō, painter in Japanese style; b. Wakayama-ken, 1885; M. of Institute of Japanese Art. *Address*: 103, Araishuku, Iriarai-machi, Tōkyō-shigai.

KAWAI, (Gyokudō) Yoshisaburō, painter in Japanese style; b. Aichi-ken, 1873; Prof. of the Tōkyō Fine Arts School; Artist to the Court; M. of Imperial Fine Arts Academy. *Address*: 29, Wakamiya-chō, Ushigome-ku, Tōkyō.

KAWAI, Shinzō, painter in Western style; b. Ōsaka, 1867; M. of Taiheiyō-gakai and Art Society of Kansai District. *Address*: 21, Kitamichi-machi, Kinugasa, Kyōto.

KAWAKAMI, Sakyō, water-colour painter; b. Yamaguchi-ken, 1889. *Address*: 415, Kōenji, Suginami-machi, Tōkyō-shigai.

KAWAKITA, (Kahō) Gennosuke, painter in Japanese style; b. Kyōto, 1875; Prof. of Kyōto Municipal School of Fine Art and Technology. *Address*: Imadegawa-noboru, Gozendōri, Kamikyō-ku Kyōto.

KAWAMURA, Kiyoō, painter in Western style; b. Tōkyō, 1852. *Address*: 307, Harajuku, Sendegaya, Tōkyō-shigai.

KAWAMURA, (Manshū) Manzo, painter in Japanese style; b. Kyōto, 1880; M. of Hanging Committee of Imperial Fine Arts Academy. *Address*: Oike-noboru Sakai-machi, Kyōto.

KAWAMURA, Seizan (Hanjiro), technologist; b. Kyōto, 1890; M. of the Kyōto Technological Institute; M. of Committee of Japan Art Association; M. of Yūtōen. *Address*: Fukakusa-machi, Kyōto-shigai.

KAWASAKI, (Kotora) Ryūichi, painter in Japanese style; b. Gifu-ken, 1886. *Address*: 506, Asagaya, Suginami-machi, Tōkyō-shigai.

KAWASHIMA, Riichirō, painter in Western style; b. Tochigi-ken, 1886; M. of National Painting Society. *Address*: 461 Araishuku, Ōmori, Tōkyō-shigai.

KAYUKAWA, Shinji, painter in Japanese style; b. Ōsaka, 1896. *Address*: 30, Higashi Ichōme, Kurumano-machi, Sakai, Ōsaka-fu.

KI, Yoshio, b. Tōkyō, 1874; Prof. at Waseda University. *Address*: 473, Arai-yama, Shimototsuka, Totsuka-machi, Tōkyō-shigai.

KIDANI, (Chigusa) Ei, Mrs., painter in Japanese style; b. Ōsaka, 1895. *Address*: 2 gō, No. 595, Minamiyoshida-machi, Nishinari-ku, Ōsaka.

KIKUCHI, (Keigetsu) Kanji, painter in Japanese style; b. Nagano-ken, 1879; M.

of Imperial Fine Arts Academy; Prof. of the Kyōto Municipal Academy of Painting. *Address*: Torii-mae, Hirano Kyōto.

KIMBARA, Seigo, b. Nagano-ken, 1888; publications: *Essays on Art*. *Address*: 2, 4 chōme, Yanaka Hatsune-chō, Shitaya-ku, Tōkyō.

KIMURA, (Buzan) Shintarō, painter in Japanese style; b. Ibaragi-ken, 1876; M. of Institute of Japanese Art. *Address*: 30, Yanaka-Tennōji-machi, Shitaya-ku, Tōkyō.

KIMURA, Shōhachi, painter in Western style; b. Tōkyō, 1893. *Address*: 1, Morikawa-chō, Hongō-ku, Tōkyō.

KINOSHITA, Mokutarō, M.D.; b. Shizuoka-ken, 1885; Prof. at Tohoku Imperial University. *Address*: 4, Kōzenji-dōri, Sendai.

KINOSHITA, Takanori, painter in Western style; b. Tōkyō, 1894; M. of Shunyō-kai. *Address*: 902, Sendagaya, Tōkyō-shigai.

KINOSHITA, Yoshinori, painter in Western style; b. Tōkyō, 1898; M. of Nikakai. *Address*: 902, Sendagaya, Tōkyō-shigai.

KIRIGAYA, (Senrin) Chōnosuke, painter in Japanese style; b. Niigata-ken, 1877; President of the Research Society of Indian Fine Art; representative of the Religions Art Society. *Address*: Mama, Ichikawa-machi Chiba-ken.

KIRIGAYA, (Tenkō) Katsura, Mrs., painter in Japanese style; b. Tōkyō, 1895; Prof. of the Musashino Girls' School and the Asakusa Commercial School for Girls. *Address*: Mama, Ichikawa-machi, Chiba-ken.

KISHIDA, Ryūsei, painter in Western style; b. Tōkyō, 1891. *Address*: 1422, Hase, Kamakura, Kanagawa-ken.

KITA, Renzō, painter in Western style; b. Gifu-ken, 1876. *Address*: 101, Date, Shibuya-machi, Tōkyō-shigai.

KITA, Takeshirō, sculptor; b. Tōkyō, 1897; M. of the Institute of Japanese Art. *Address*: 91, 2 chōme, Taiheichō, Honjo-ku, Tōkyō.

KITAMURA, Masanobu, sculptor; b. Niigata-ken, 1889. *Address*: 352, Tabata, Tōkyō-shigai.

KITAMURA, Seibō, sculptor; b. Nagasaki-ken, 1884; Prof. of Tōkyō Fine Arts School; M. of Imperial Fine Arts Academy. *Address*: 71, Nishigahara, Takinogawa-machi, Tōkyō-shigai.

KITANO, (Tsunetomi) Tomitarō, painter in Japanese style; b. Ishikawa-ken, 1880; M. of Institute of Japanese Art, 1917. *Address*: Kosaka, Ōsaka-shigai.

KITAZAWA, (Rakuten) Yasuji, caricaturist; b. Tōkyō, 1876; Caricaturist for the Jiji Shimpō since 1913. *Address*: 263, Sankōchō, Shirokane, Shibuya-ku, Tōkyō.

KITŌ, Kamejirō, painter in Western style; b. Aichi-ken, 1897; M. of Shunyō-kai. *Address*: 98, Moto-machi, Nishi-ku, Nagoya.

KITŌ, Nabesaburō, painter in Western style; b. Aichi-ken, 1899. *Address*: 29, Motofurui, Chigusa-machi, Higashi-ku, Nagoya.

KIUCHI, (Hanko) Hangorō, sculptor and technologist; b. Tōkyō, 1855; M. of the Committee of Imperial Household Articles of Shōsōin; Adviser to Japan Art Association. *Address*: 1753, Takinogawa-machi, Tōkyō-shigai.

KIYOKAZE (Seizan) Yohel, technologist; b. Kyōto, 1871; Associate member of the Paris Salon. *Address*: 458, 5 chōme, Gojōbashi-higashi, Shimokyo-ku, Kyōto.

KIYOMIZU, Rokubei, technologist; b. Kyōto, 1875; M. of Hanging Committee of Imperial Fine Arts Academy. *Address*: Gojōsaka, Kyōto.

KOBAYAKAWA, (Shūsei) Mitsumaro, painter in Japanese style; b. Hyōgo-ken, 1888; Chief-Secretary of Sanae-kai. *Address*: Morisaki-chō, Shimokamo, Kyōto.

KOBAYASHI, (Gokyō) Kisaburō, painter in Japanese style; b. Kyōto, 1871; Secretary of the Meiji Painting Society. *Address*: 14, Shimizu-chō, Yanaka, Shitaya-ku, Tōkyō.

KOBAYASHI, (Kahaku) Shigeo, painter in Japanese style; b. Ōsaka, 1896; M. of Institute of Japanese Art. *Address*: 429, Miyōhōinmae-machi, Higashiyama, Kyōto.

KOBAYASHI, (Kokel) Shigeru, painter in Japanese style; b. Niigata-ken, 1883; Councillor of Institute of Japanese Art. *Address*: 1450, Arai-shuku, Ōmori, Tōkyō-shigai.

KOBAYASHI, Mango, painter in Western style; b. Kagawa-ken, 1870; M. of Hanging Committee of Imperial Fine Arts Academy; Chairman of the Dōshūsha Painting Studio. *Address*: 65, Shinsaka-machi, Akasaka-ku, Tōkyō.

KOBORI, Tomoto, painter in Japanese style; b. Tochigi-ken, 1864; Prof. in Tōkyō Fine Arts School; M. of Imperial Fine Arts Academy. *Address*: 108, Fukazawa, Komazawa-machi, Tōkyō-shigai.

KODERA, Kenkichi, painter in Western style; b. Gifu-ken, 1887. *Address*: 329 Hyakunin-machi, Ōkubo, Tōkyō-shigai.

KOGA, (Harue) Ryōshō, painter in Western style; b. Fukuoka-ken, 1895; M. of Nikakai. *Address*: 68, Tera-machi, Yonezawa, Fukuoka-ken.

KOIDE, Narashige, painter in Western style; b. Ōsaka, 1887; M. of Nikakai; one of the members of the Organizing Committee and Lecturer in the Shinanobashi Institute of Western Painting. *Address*: 392, Hirata, Ashiya, Muko-gun, Hyōgo-ken.

KOITO, Gentarō, painter in Western style; b. Tōkyō, 1887. *Address*: 20, Motokuromon-chō, Shitaya-ku, Tōkyō.

KOIZUMI, Katsuji, painter in Japanese style; b. Tōkyō, 1883; Assistant-Prof. in Tōkyō Fine Arts School. *Address*: 425, Kamiochiai, Tōkyō-shigai.

KOJIMA, Zentarō, painter in Western style; b. Tōkyō, 1892; M. of 1930 Association. *Address*: 555, Shimomura, Komazawa-machi, Tōkyō-shigai.

KOMURA, (Settai) Yasusuke, painter in Japanese style; b. Saltama-ken, 1887. *Address*: 13, 2 chōme, Motozono-chō, Kōjimachi-ku, Tōkyō.

KOMURA, (Talun) Gonzaburō, painter in Japanese style; b. Mie-ken, 1883. *Address*: Nishiiru Muromachi, Nakachōja-machi, Kyōto.

KOMURO, (Suiun) Teijirō, painter in Japanese style; b. Gumma-ken, 1874; M. of Imperial Fine Arts Academy; Chairman of Nangakai; Secretary of Nihon Nangain. *Address*: 40, Nakarokuban-chō, Kōjimachi-ku, Tōkyō.

KOMURO, Tōru, sculptor; b. Miyagi-ken, 1899. *Address*: 394, Elfukuji, Wadabori-machi, Tōkyō-shigai.

KONDŌ, (Kōichiro) Hiroshi, painter in Japanese style; b. Yamanashi-ken, 1884; M. of Institute of Japanese Art, 1921. *Address*: Ichijō-agaru Ōmiya-dōri, Kamikyō-ku, Kyōto.

KONDŌ (Shōsen) Seigo, painter in Japanese style; b. Kumamoto-ken, 1867. *Address*: Hagoromomatsu-dōri, Hamadera, Ōsaka-shigai.

KŌNO, Tsūsei, painter in Western style; b. Nagano-ken, 1895; M. of Daichōwa Fine Art Exhibition and Kokugakai. *Address*: 2800, Koganei, Koganei-mura, Tōkyō-shigai.

KONOSHIMA, (Ōkoku) Bunjirō, painter in Japanese style; b. Kyōto, 1877. *Address*: Komatsubara, Kasanui-mura, Kyōto.

KOSHIBA, Kinji, painter in Western style; b. Tōkyō, 1890. *Address*: 16, Matsushita-chō, Kanda-ku, Tōkyō.

KOSHIMA, Kikuo, b. Tōkyō, 1887; Assistant-Professor at Tōhoku Imperial University. *Address*: 109, Kita-ichiban-chō, Sendai, Miyagi-ken.

KOSUGI, (Misei) Kunitarō, painter in Western style; b. Tochigi-ken, 1881. *Address*: 155, Tabata-machi, Tōkyō-shigai.

KOYAMA, Shūji, painter in Western style; b. Nagano-ken, 1885; Councillor of Water-colour Painting Society of Japan; Prof. at Seijō High School. *Address*: 448, Taishidō, Setagaya, Tōkyō-shigai.

KOYAMA, (Taigetsu) Kōzō, painter in Japanese style; b. Tōkyō, 1891; M. of Institute of Japanese Art. *Address*: 187, Tsunohazu, Yodobashi-machi, Tōkyō-shigai.

KUBOTA, Belsai, painter in Japanese style; b. Kyōto, 1874; Adviser to the Shōchiku Co. *Address*: 1154, Nakanobu, Ebara-machi, Tōkyō-shigai.

KUBOTA, Kinsen, painter in Japanese style; b. Kyōto, 1875; Head of the Design Section of Matsuzakaya Department Store; Director of Japan Art Association. *Address*: 28, 1 chōme, Kobinatadai-machi, Koishikawa-ku, Tōkyō.

KUDŌ, Saburō, painter in Western style; b. Hokkaidō, 1888. *Address*: 36, 1 chōme, Tomioka-chō, Sapporo, Hokkaidō.

KUKI, Takakazu, (Baron); b. Hyōgo-ken, 1852; Privy Councillor; Chairman of the Special Committee of Inquiry of Treasures; M. of the Selection Committee of Artists to the Court; President of the Commission of Preservation of the Old Shrines and Temples. *Address*: 174, Hase, Kamakura, Kanagawa-ken.

KUMAGAI, Moriichi, painter in Western style; b. Gifu-ken, 1880; M. of Nikakai. *Address*: 376, Higashinakano, Tōkyō-shigai.

KUMAOKA, Yoshihiko, painter in Western style; b. Ibaragi-ken, 1889; M. of Kajusha; staying in France at present.

KUME, Keiichirō, b. Saga-ken, 1866; Prof. in the Tōkyō Fine Arts School; Secretary of Imperial Fine Arts Academy. *Address*: 631, Kami-ōsaki, Tōkyō-shigai.

KUNIEDA, Kinzō, painter in Western style; b. Ōsaka, 1886; M. of Nikakai; Lecturer at the Shinanobashi Institute of Western Painting. *Address*: 28, Nishinigiwai-chō, Minami-ku, Ōsaka.

KUNIKATA, Rinzō, sculptor; b. Kagawa-ken, 1883; M. of National Art Association. *Address*: 513, Tabata, Tōkyō-shigai.

KUNIMATSU, (Keikei) Kinzaemon, painter in Western style; b. Shiga-ken, 1884. *Address*: Shimotachiuri-agaru, Abura-kōji, Kyōto.

KUNORI, Shirō, painter in Western style; b. Tōkyō, 1886; M. of Nikakai. *Address*: Kamitakabata, Takabata-machi, Nara.

KURATA, (Hakuyō) Shigeyoshi, painter in Western style; b. Saitama-ken, 1881; M. of Shunyō-kai; Director of the Institute of Peasant Arts. *Address*: Ōkubo, Uyeda-shigai, Nagano-ken.

KURITA, Yū, painter in Western style; b. Shizuoka-ken, 1895; M. of Creative Print Association of Japan. *Address*: 605, Nakamura, Itabashi-machi, Tōkyō-shigai.

KURODA, (Hōshin) Tomonobu, b. Tōkyō, 1885; Director of Franco-Japanese Art Association; Prof. of the Bunkagakuin. *Address*: 10, Aoba, Shibuya-machi, Tōkyō-shigai.

KURODA, Jūtārō, painter in Western style; b. Shiga-ken, 1887; M. of Nikakai. *Address*: 15, 32, Kōbai-chō Kitano, Kyōto.

KUROKAWA, Yoshikatsu, technologist; b. Tōkyō, 1868; Director and Councillor

of the Japan Metal Workers' Association, the Japan Art Association, the Applied Arts Association, and the Tankin (metal work) Association. *Address*: 55, 1 chōme, Nakaokachi-machi, Shitaya-ku, Tōkyō.

KUWASHIGE, Gichi. painter in Western style; b. Yamaguchi-ken, 1883. *Address*: 313, Nakazato, Takinogawa, Tōkyō-shigai.

MABE, Tokio, painter in Western style; b. Kumamoto-ken, 1885. *Address*: 927, Maruyama, Nishiogikubo, Tōkyō-shigai.

MACHIDA, (Kyokukō) Harunosuke, painter of Japanese style; b. Nagano-ken, 1880. *Address*: Shinden, Ichikawa-machi, Chiba-ken.

MAEDA, Kanji, painter in Western style; b. Tōttori-ken, 1896. *Address*: 20, 4 chōme, Yushima, Hongō-ku, Tōkyō.

MAEDA, (Seison) Renzō, painter in Japanese style; b. Gifu-ken, 1885, M. of Institute of Japanese Art. *Address*: 1444, Namamugi, Tsurumi-machi, Yokohama, Kanagawa-ken.

MAKINO, Torao, painter in Western style; b. Niigata-ken, 1890: M. of Kaijusha. *Address*: 1721, Arai. Nagasaki-machi, Tōkyō-shigai.

MANO, Kitarō, painter in Western style; b. Aichi-ken, 1871; Councillor of Water-colour Painting Society of Japan. *Address*: 1315, Hirahari, Magome-mura, Ōmori, Tōkyō-shigai.

MARUO, Shōzaburō, b. Fukuoka-ken, 1892; connected with the Commission on the Preservation of the Old Shrines and Temples; Lecturer at Keiō-gijyuku University. *Address*: A 18, No. 10, Komagome-Nishikata-machi, Hongō-ku, Tōkyō.

MARUYAMA, (Banka) Kensaku, water-colour painter; b. Nagano-ken, 1867; M. of National Art Association. *Address*: 14, Schinmei-chō, Komagome, Hongō-ku, Tōkyō.

MASAKI, Naohiko, b. Ōsaka 1862; President of Tōkyō Fine Arts School since 1901; Secretary of the Imperial Fine Arts Academy; Adviser to the Bureau of Repair and Administration; M. of the Selection Committee of Artists to the Court; President of the Kokka Club; Vice-President of the Japan Metal-Work Association. *Address*: 24 gō, No. 4, Yarai-chō, Ushigome-ku, Tōkyō.

MASAMUNE, Tokusaburō, painter of Western style; b. Okayama-ken, 1883; M. of Nikakai. *Address*: 1745, Otsuka, Nakano-machi, Tōkyō-shigai.

MASUDA, (Ryūgai) Raku, painter in Japanese style; b. Tōkyō, 1877; M. of Japan Art Association and Japanese Painting Society. *Address*: 42, Kami-negishi-machi, Shitaya-ku, Tōkyō.

MATSUBAYASHI, (Keigetsu) Atsushi, painter in Japanese style; b. Yamaguchi-ken, 1876. *Address*: Fukazawa, Komazawa-machi, Tōkyō-shigai.

MATSUMOTO, Bunzaburō, Litt. D., b. Ishikawa-ken, 1869; M. of the Imperial Academy; Prof. at the Kyōto Imperial University; visited India in 1918. *Address*: 2, Jōdoji-machi, Kamikyo-ku Kyōto.

MATSUMOTO, Eichi, b. Hiroshima-ken, 1900; on the staff of "Kokka" (a monthly publication for Fine Arts). *Address*: 1445, Ōhara, Ikebukuro, Tōkyō-shigai.

MATSUMOTO, (Ichiyō) Kinnosuke, painter in Japanese style; b. Kyōto, 1893; Assistant-Professor of Kyōto Municipal Academy of Painting. *Address*: Ayakōji-kudaru, Aburakōji, Kyōto.

MATSUMOTO, Matatarō, Litt. D., b. Gumma-ken, 1868; M. of the Imperial Academy; Lecturer to the Women's Fine Art Institute. *Address*: 15, 2 chōme, Kobinatadai-machi, Koishikawa-ku, Tōkyō.

MATSUMOTO, Shisui, painter in Japanese style; b. Tochigi-ken, 1887. *Address*: 195, Komagome-Hayashi-chō, Hongō-ku, Tōkyō.

MATSUOKA, (Elkyū) Teruo, painter in Japanese style; b. Hyōgo-ken, 1881; Prof. of Tōkyō Fine Arts School. M. of Hanging Committee of Fine Arts Academy. *Address*: 122, Zōshigaya-machi, Koishikawa, Tōkyō.

MIGISHI, Kōtarō; painter in Western style; b. Hokkaidō, 1903; M. of Shunyōkai. *Address*: 2280, Miyanaka, Sugamo, Tōkyō-shigai.

MIKURIYA, Jun-ichi, painter in Western style; b. Saga-ken, 1887; M. of *Salon Indépendent*. *Address*: 718, Ikegami-machi, Tōkyō-shigai.

MINAKAMI, (Taisei) Yasuo, painter in Japanese style; b. Fukuoka-ken, 1882; M. of National Art Association and other art societies. *Address*: 12, Honmura-chō, Azabu-ku, Tōkyō.

MINAMI, Kunzō, painter in Western style; b. Hiroshima-ken, 1883; M. of Hanging Committee of Imperial Fine Arts Academy. *Address*: 263 Hyakunin-machi, Ōkubo, Tōkyō-shigai.

MINAMOTO, Toyomune, b. Fukuoka-ken, 1895; Lecturer in the Kyōto Municipal School of Fine Art and Technology; on the staff of "Bukkyō Bijutsu" (magazine of Buddhist Arts). *Address*: Kasumi-kōji Kuramaguchi-agaru, Karasumaru, Kyōto.

MITSUTANI, Kunishirō, painter in Western style; b. Okayama-ken, 1874; M. of Imperial Fine Arts Academy, 1925. *Address*: 753, Shimo-ochiai, Tōkyō-shigai.

MIYAKAWA, (Kōzan) Hannosuke, technologist; b. Kyōto, 1859; went to Europe many times since 1893; completed "Makatsuyaki." *Address*: 1631, Minami-ōta-machi, Yokohama, Kanagawa-ken.

MIYAKE, Kokki, water-colour painter; b. Tokushima-ken, 1874. *Address*: 485, Manatsuru, Ashigarashimo-gun, Kanagawa-ken.

MIZOGUCHI, Teijirō, b. Kyōto, 1872; Inspector and Chief of Art Department of the Tōkyō Imperial Household Museum. *Address*: 18, Kikui-chō, Ushigome-ku, Tōkyō.

MIZUKI, Shin-ichi, painter in Western style; b. Ehime-ken, 1892. *Address*: 79, Otsuka-Sakashita-machi, Koishikawa-ku, Tōkyō.

MIZUNOYA, Tetsuya, sculptor; b. Nagasaki-ken, 1876; Prof. of Tōkyō Fine Arts School, M. of National Art Association. *Address*: 54, Komagome Shinmei-chō, Hongō-ku, Tōkyō.

MIZUTA, (Chikuho) Kei, painter in Japanese style; b. Ōsaka, 1883; Director of Nihon Nangain. *Address*: Sanjō-kudaru, Miyuki-chō, Kyōto.

MOCHIZUKI, Seihō, painter in Japanese style; b. Tōkyō, 1886. *Address*: 42, Matyukiyochō, Asakusa-ku, Tōkyō.

MORI, (Hōsei) Isao, sculptor; b. Kyōto, 1867. *Address*: 47, Tabata, Tōkyō-shigai.

MŌRI, Noritake, sculptor; b. Tōkyō, 1884. *Address*: 1040, Watanabe-chō, Nippori, Tōkyō-shigai.

MORIOKA, Ryūzō, painter in Western style; b. Tottori-ken, 1878. *Address*: 3201, Fusuma, Hibusuma-chō, Ebara-gun, Tōkyō-shigai.

MORITA, Kamenosuke, painter in Western style; b. Tōkyō, 1883; Assistant-Professor of Tōkyō Fine Arts School. *Address*: 630, Shimo-ochiai, Tōkyō-shigai.

MORITA, Motoko, Mrs. painter in Western style; b. Tōkyō, 1903. *Address*: 146, 6 chōme. Minami-machi, Aoyama, Akasaka-ku, Tōkyō.

MORITA, Tsunetomo, painter in Japanese style; b. Saitama-ken, 1881; M. of Shunyōkai. *Address*: 805, Uenohara, Nakano-machi, Tōkyō-shigai.

MORIWAKI, Chū, painter in Western style; b. Shimane-ken, 1888. *Address* : 21, Nishi-machi, Shōgoin, Kyōto.

MORIWAKI, (Unkel) Komajirō, painter in Japanese style; b. Shiga-ken, 1858; painter of flowers and birds. *Address* : 2, Dote-Sanban-chō, Kōjimachi-ku, Tōkyō.

MOROHOSHI, (Seishō) Ren-ichirō, painter in Japanese style; b. Chiba-ken, 1870; M. of Committee of the Japan Art Association and Japanese Painting Society. *Address* : 10, Hara-machi, Koishikawa-ku, Tōkyō.

MOTONO, Seigo, architect; b. Tōkyō, 1882; Prof. of Kyōto Higher School of Arts and Crafts. *Address* : 58, Tōji-in Kita-machi, Kamikyō-ku, Kyōto.

MURAKAMI, (Izan) Yoshikazu, painter in Japanese style; b. Kyōto, 1867; M. of Committee of Japan Art Association. *Address* : 67, Tansu-machi, Azabu-ku, Tōkyō.

MURAKAMI, (Kagaku) Shin-ichi, painter in Japanese style; b. Ōsaka, 1888. *Address* : 254, Hanakuma-chō, Kobe.

MURATA, (Tanryō) Tadashi, painter in Japanese style; b. Tōkyō, 1872. *Address* : Kompirayama, Shimo-sunakawa-mura, Tōkyō-shigai.

MURAYAMA, Tomoyoshi, painter in Western style; b. Tōkyō, 1901; Chief of the Fine Arts Section of League of Rōnō Artists. *Address* : 735, Kami-ochiai, Tōkyō-shigai.

MYŌCHIN, Tsuneo, sculptor; b. Nagano-ken, 1882; entered into Institute of Japanese Art and has been engaged in repairing national treasures. *Address* : 1244, Hōren-chō, Nara.

NABEI, Katsuyuki, painter in Western style; b. Kōbe, 1888; M. of Nikakai; Lecturer and M. of the Organizing Committee of the Shinanobashi Institute of Western Painting. *Address* : 2, Kitayama-chō, Tennōji-ku, Ōsaka.

NAGAHARA, (Shisui) Kōtarō, painter in Western style; b. Gifu-ken, 1864; Prof. of Tōkyō Fine Arts School, 1916. *Address* : 327, Dōzaka-machi, Hongō-ku, Tōkyō.

NAGANO, (Sōfū) Moritoshi, painter in Japanese style; b. Tōkyō, 1885; M. of Institute of Japanese Art. *Address* : 1040, Watanabe-chō, Nippori, Tōkyō-shigai.

NAGANO, Uheiji, D. Eng., architect; b. Niigata-ken, 1867. *Address* : 17, Nijukki-chō, Ushigome-ku, Tōkyō.

NAGANUMA, Moriyoichi, sculptor; b. Iwate-ken, 1857. *Address* : 301, Tateyama-machi, Awa-gun, Chiba-ken.

NAGASE, Yoshio, wood-block painter; b. Ibaraki-ken, 1891; M. of Creative Print Association of Japan. *Address* : c/o Ōmori Yōchien (Kindergarten), Ōmori-Iriyamazu, Tōkyō-shigai.

NAGATA, Shunsui, painter in Japanese style; b. Ibaraki-ken, 1889; M. of Japanese Painting Society. *Address* : 43, No. 2570, Miyanaka, Nishi-sugamo, Tōkyō-shigai.

NAGATOCHI, Hideta, painter in Western style; b. Yamaguchi-ken, 1873; Prof. at the Tōkyō Higher Technical School. *Address* : 109, Omote-chō, Koishikawa-ku, Tōkyō.

NAITŌ, Shin, sculptor; b. Shimane-ken, 1882; M. of Imperial Fine Arts Academy; Permanent Member of the Art Gallery of Tōkyō Prefecture. *Address* : 230, Suwa, Totsuka-machi, Tōkyō-shigai.

NAKAGAWA, Issai, painter in Western style; b. Tōkyō, 1893; M. of Shunyōkai. *Address* : 404, Eifukuji, Wadabori-machi, Tōkyō-shigai.

NAKAGAWA, Kigen, painter in Western style; b. Nagano-ken, 1891; M. of Nikakai; Prof. of Bunka-gakuin. *Address* : 1109, Nippori-machi, Tōkyō-shigai.

NAKAHARA, Minoru, painter in Western style; b. Tōkyō, 1893; M. of the Standing Committee of Sanka. *Address* : Inokashira-Kōen-mae, Kichijōji, Tōkyō-shigai.

NAKAMURA, Daisaburō, painter in Japanese style ; b. Kyōto, 1898 ; Prof. of Kyōto Municipal Academy of Painting and School of Fine Arts and Technology ; M. of Hanging Committee of Imperial Fine Arts Academy. *Address* : Sagano. Kyōto-shigai.

NAKAMURA, Fusetsu, painter in Western style ; b. Tōkyō, 1866 ; M. of Imperial Fine Arts Academy. *Address* : 125, Kaminegishi, Shitaya-ku Tōkyō.

NAKAMURA, (Gakuryō) Tsunekichi, painter in Japanese style ; b. Shizuoka-ken, 1890 ; M. of Institute of Japanese Art. *Address* : 45, Suidō-chō, Ushigome-ku, Tōkyō.

NAKAMURA, Jūmpel, architect ; b. Ōsaka, 1887 ; Prof. of the Yokohama Higher Technical School ; Lecturer of the Tōkyō Higher School of Arts and Crafts. *Address* : 70, Ōmori Hotel Ōmori, Tōkyō-shigai.

NAKAMURA, Ken-ichi, painter in Western style ; b. Shizuoka-ken ; staying in France at present. *Address* : 5, rue Barrault, Paris.

NAKAMURA, Yoshio, painter in Western style ; b. Hyōgo-ken, 1889. *Address* : 60, 1 chōme, Tamade-machi Hondōri, Nishinari-ku, Ōsaka.

NAKATA, Katsunosuke, b. Tōkyō, 1886 ; staff of the Tōkyō Asahi Shimbun. *Address* : 4440, Taklōji, Ōmachi, Tōkyō-shigai.

NAKAZAWA, Hiromitsu, painter in Western style ; b. Tōkyō, 1874. *Address* : 18, Suwa, Totsuka-machi, Tōkyō-shigai.

NATORI, (Shunsen) Yoshinosuke, painter in Japanese style ; b. Tōkyō, 1886 ; wood-block painter. *Address* : 485, Nakano-machi, Tōkyō-shigai.

NISHII, (Keigaku) Keijirō, painter in Japanese style ; b. Fukui-ken, 1880 ; M. of Nihon-jiyū-gadan ; M. of the Kyōto Fine Art Association. *Address* : Kawara-machi-nishiru, Kōjinguichi-dōri. Kamikyō-ku, Kyōto.

NISHIMURA, (Goun) Genjirō, painter in Japanese style ; b. Kyōto, 1877 ; Prof. at the Kyōto Municipal Academy of Painting. *Address* : Kamikiridōshi-minami-iruagaru, Karasumaru, Kyōto.

NISHIYAMA, (Suishō) Usaburō, painter in Japanese style ; b. Kyōto, 1879 ; Prof. at the Kyōto Municipal Academy of Painting ; M. of Hanging Committee of Imperial Fine Arts Academy ; Chairman of Seikōsha. *Address* : Higashiyamasen-nishiru, Yasaka-dōri Shimokyō-ku, Kyōto.

NISHIZAWA, (Tekiho) Kōichi, painter in Japanese style ; b. Tōkyō, 1889 ; manager of Dokugakai, Nihongakai, and Risōsha. *Address* : 30, Tsukudo-chō, Ushigome-ku, Tōkyō.

NITTA, (Taheki) Tōtarō, sculptor ; b. Kagawa-ken, 1888. *Address* : 899, Shimojūjō, Ōjimachi, Tōkyō-shigai.

NODA, (Kyūho) Michizō, painter in Japanese style ; b. Tōkyō, 1880. *Address* : 131, Kaminegishi, Shitaya-ku, Tōkyō.

NOGUCHI, Yonejiro, b. Aichi-ken, 1875 ; poet and art critic ; known as "Yone NOGUCHI" in literary circles in both America and England ; Prof. at Keiō-gijyuku University ; published many works on Japanese Art. *Address* : 865, Hara, Nakano-machi, Tōkyō-shigai.

NOUSU, Kōsetsu, painter in Japanese style ; b. Kagawa-ken, 1886. *Address* : 52, Yanaka-saka-machi, Shitaya-ku Tōkyō.

NUMATA, (Ichiga) Yūjiro, ceramist and sculptor ; b. Fukui-ken, 1873 ; Prof. of the Tōkyō Fine Arts School. *Address* : 630, Akazutsumi-Nakamaru, Matsuzawa-mura, Tōkyō-shigai.

OANA, Ryūichi, painter in Western style; b. Nagasaki-ken, 1894. *Address*: 25, Kōenji, Suginami-machi, Tōkyō-shigai.

ŌCHI, (Shōkan) Tsuneichi, painter in Japanese style; b. Ehime-ken, 1882; M. of Institute of Japanese Art. *Address*: 286, Yodobashi-machi, Tsunohazu, Tōkyō-shigai.

ODA, (Tōtei) Kazuma, water-colour painter and wood-block printer; b. Tōkyō, 1882. *Address*: 381, Tsurumaki, Zoshigaya, Tōkyō-shigai.

ŌE, Shintarō, architect; b. Kyōto, 1879; architect for the Department of Interior. *Address*: Hara-machi, Koishikawa-ku, Tōkyō.

OGAWA, Senyō, painter in Japanese style; b. Kyōto, 1882; M. of Institute of Japanese Art. *Address*: 1126, Sugamo-machi, Tōkyō-shigai.

OGAWA, (Usen) Mokichi, painter in Japanese style; b. Tōkyō, 1868; M. of Institute of Japanese Art. *Address*: Ushihisa-mura, Inashiki-gun, Ibaragi-ken.

OGINO, Nakasaburō, b. Mie-ken, 1870; M. of the Committee of the Preservation of Old Shrines and Temples; M. of the Commission of the Preservation of Natural Sceneries and Historical Spots. *Address*: 42, Asagaya, Suginami-machi, Tōkyō-shigai.

OGURA, Uichirō, sculptor; b. Kagawa-ken, 1881. *Address*: 17, Banshū-cho, Yotsuya-ku, Tōkyō.

OKA Fuhō, painter in Japanese style; b. Fukui-ken, 1869; Director of Shinbikai; Councillor of Daitō Kaiga Association. *Address*: 1980, Nakai, Shimoochiai, Tōkyō-shigai.

OKA, Seichi, painter in Western style; b. Ōsaka, 1868; Director of Taiheliyō-gakai; Prof. at Taiheliyō-gakai Institute. *Address*: 143, Yoyogi, Tōkyō-shigai.

OKADA, Saburosukey, painter in Western style; b. Saga-ken, 1869; Prof. of Tōkyō Fine Arts School; Chairman of Hongō Institute of Painting; M. of Imperial Fine Arts Academy. *Address*: 96, Date, Shibuya-machi, Tōkyō-shigai.

OKADA, Shin-ichirō, architect; b. Tōkyō, 1883; Prof. at the Tōkyō Fine Arts School; Prof. of Waseda University; designed the Kabuki Theatre, etc. *Address*: 23, 2-chōme, Kagura-chō, Ushigome-ku, Tōkyō.

OKAKURA, (Shūsui) Kakuhei, painter in Japanese style; b. Fukui-ken, 1868. *Address*: 28, Minamigoshō-machi, Kyōto.

OKAMOTO, Ippei, caricaturist; b. Hokkaidō, 1886; connected with the Tōkyō Asahi Shimbun since 1912; epoch-maker in the world of caricature; M. of Shunyo-kai. *Address*: 3, Takagi-chō, Akasaka-ku, Tōkyō.

OKANO, Sakae, painter in Western style; b. Tōkyō, 1880; Prof. at the Peers' School; M. of Kōfū-kai. *Address*: 63, 3 chōme, Minami-chō, Aoyama, Akasaka-ku, Tōkyō.

ŌKI, (Seisai) Masakichi, technologist; b. Fukuoka-ken, 1879; M. of the Hanging Committee of Japan Art Association. *Address*: 30, Toyowake, Shimoshibuya-machi, Tōkyō-shigai.

ŌKŌCHI (Yakō) Masayoshi, painter in Japanese style; b. Yamanashi-ken, 1893. *Address*: 58 Kita-machi Komatsubara, Kitano, Kyōto.

ŌKUBO, Kichi, painter in Western style; b. Saitama-ken, 1885. *Address*: Sakae-machi, Kumagai-machi, Saitama-ken.

ŌKUBO, Sakujiro, painter in Western style; b. Ōsaka, 1890; M. of Kaijusha. *Address*: 540, Shimoochiai-machi, Tōkyō-shigai.

OKUDA, Seichi, b. Mie-ken, 1883; official of the Patent Bureau and of the Department of Commerce and Industry. *Address*: 3, Yanaka Shimizu-chō, Shitaya-ku, Tōkyō.

ŌKUMA, Ujihiro, sculptor; b. Tōkyō, 1854; principal works: bronze statues of Princes ARISUGAWA and KOMATSU, and Masujirō ŌMURA. *Address*: 979, Somet, Kamikomagome, Sugamo-machi, Tōkyō-shigai.

OKUMURA, Hirobumi, painter in Western style; b. Kanagawa-ken, 1891; M. of Water-colour Painting Society of Japan. *Address*: Kitami-Kinutamura, Tōkyō-shigai.

ŌKUNI, Teizō, sculptor; b. Ōsaka, 1890. *Address*: Ashiya, Muko-gun, Hyōgo-ken, Ōsaka.

OKUSE, Eiza, painter in Western style; b. Mie-ken, 1891; M. of Kaijusha. *Address*: 1710, Higashiminami-chō, Ueno-machi, Ayama-gun, Mie-ken.

OMODA, (Seiju) Shigeru, painter in Japanese style; b. Saitama-ken, 1891; M. of Institute of Japanese Art. *Address*: 718, Tabata, Suginami-machi, Tōkyō-shigai.

ONCHI, Koshirō, wood-block painter; b. Tōkyō, 1891; M. of Creative Print Association of Japan. *Address*: 3123, Nakano-machi, Tōkyō-shigai.

ONO, (Chikukyō) Hidekichi, painter in Japanese style; b. Kyōto, 1889. *Address*: 55, Minami-chō, Kinugasa Tōjiin, Kamikyo-ku, Kyōto.

ŌNO, Takanori, painter in Western style; b. Chiba-ken, 1886. *Address*: 766, Shinden Nishisugamo-machi, Tōkyō-shigai.

ONODA, Motooki, painter in Western style; b. Tōkyō, 1897; M. of Taiheliyōgakai Institute and Prof. of the same Institute. *Address*: 5, Yochō-machi, Ushigome-ku, Tōkyō.

ONOE, (Saishū) Hachirō, Lit. D.; b. Okayama-ken, 1876; Secretary of the Nihon Shodōkai; Managing-Director of the Shodō-sakushinkai; Prof. of the Women's Higher Normal School of Tōkyō. *Address*: 127, Hakusan-Goten-machi, Koishikawa-ku Tōkyō.

ŌSUMI, Tamezō, b. Shiga-ken, 1881; Lecturer at the Tōyō University. *Address*: 261, Chōjamaru, Kami-ōsaki, Tōkyō-shigai.

ŌTA, Kijirō, painter in Western style; b. Kyōto, 1883; lecturer at Kyōto Imperial University, Kyōto Municipal Academy of Painting. *Address*: Kamitachiuri-agaru, Karasumaru, Kamikyo-ku, Kyōto.

ŌTA, Saburō, painter in Western style; b. Aichi-ken, 1884. *Address*: 919, Maruyama, Nishiogikubo, Tōkyō-shigai.

ŌTA, (Tenyō) Fukuzō, painter; b. Tōkyō, 1848. *Address*: 1, Morikawa-chō, Hongō-ku, Tōkyō.

OTAKE, (Chikuha) Somekichi, painter in Japanese style; b. Niigata-ken, 1878. *Address*: 3, Shinkata-machi, Asakusa-ku, Tōkyō.

OTAKE, (Etsudō) Kumatarō, painter in Japanese style; b. Niigata-ken, 1868. *Address*: 495, Sinmachi, Komazawa, Tōkyō-shigai.

OTAKE, (Kokkan) Kamekichi, painter in Japanese style; b. Niigata-ken, 1880. *Address*: 21, Shin-machi, Maruyama, Hongō-ku Tōkyō.

ŌTSUBO, (Seigi) Masakichi, painter in Japanese style; b. Tōkyō, 1874. *Address*: 50, Yochō-machi, Ushigome-ku, Tōkyō.

ŌTSUKA, Ugetsu, painter in Japanese style; b. Toyama-ken, 1888; M. of Institute of Japanese Art. *Address*: 583, Kamiochiai, Tōkyō-shigai.

ŌTSUKA, Yasuji; Litt. D.; b. Gumma-ken, 1868; Prof. of Tōkyō Imperial University. *Address*: 8, 3, Sadowara-chō, Ichigaya, Ushigome-ku, Tōkyō.

ŌUCHI, (Seiho) Tadashi, sculptor; b. Tōkyō, 1899; M. of Institute of Japanese

Art; M. of National Art Association and Creative Print Association of Japan. *Address* : 125, Shinmachi Komazawa, Tōkyō-shigai.

ROKKAKU, (Shisui) technologist; b. Hiroshima-ken, 1867; Prof. of Tōkyō Fine Arts School; M. of Hanging Committee of Imperial Fine Arts Academy; Director of the Imperial Technological Association. *Address* : 74, Hisakata-machi, Koishikawa-ku, Tōkyō.

SAEKI, Yone, Mrs. painter in Western style; b. Tōkyō, 1899; staying in France since 1927.

SAITŌ, Ryūzō, b. Ibaragi-ken, 1875; one of the reorganizers of Institute of Japanese Arts; Manager and Secretary of the Institute. *Address* : 10, Nishikata-machi, Hongō-ku, Tōkyō.

SAITŌ, (Sogan) Tomoo, sculptor; b. Tōkyō, 1889; organized Kōzōsha. *Address* : 383, Ikebukuro, Tōkyō-shigai.

SAITŌ, (Yori) Yoriiji, painter in Western style; b. Saltama-ken, 1885; M. of Kaijusha. *Address* : 770 Sumiyoshi-chō, Sumiyoshi, Ōsaka.

SAKAI, (Salsui) Gisaburō, b. Ishikawa-ken, 1871; Secretary of the National Art Association. *Address* : 27, Nando-machi, Ushigome-ku, Tōkyō.

SAKAKIBARA, Kazuhiro, painter in Western style; b. Mie-ken, 1883; M. of Organizing Committee of the Ōsaka Prefectural Picture Gallery. *Address* : Itami-machi, Hyōgo-ken.

SAKAKIBARA, (Shihō) Yasuzō, painter in Japanese style; b. Kyōto, 1887. *Address* : Okazaki-Higashitenno-machi, Kyōto.

SAKAKIBARA, (Shikō) Sutezō, painter in Japanese style; b. Kyōto, 1895. *Address* : Nijōdōri, Kawaramachi-higashiru-nishigawa, Kamikyo-ku, Kyōto.

SAKAMOTO, Hanjirō, painter in Western style; b. Fukuoka-ken, 1882. *Address* : 2 chōme, Kushi-hara-machi, Kurume, Fukuoka-ken.

SAKAZAKI, Shizuka, b. Hyōgo-ken, 1887; Lecturer at Waseda University. Staff of the Tōkyō Asahi Shimbun. *Address* : 201, Nishiokubo, Tōkyō-shigai.

SASAKAWA, (Rimpū) Taneo, Litt. D.; b. Tōkyō, 1870; Prof. at the Tōyō University and at the Komazawa University; Principal of the Keihoku Middle School, and Business School; Adviser to the Sanae-ka. *Address* : No. 10, Nishikata-machi, Hongō-ku, Tōkyō.

SASAKI, Iwajirō, architect; b. Kyōto, 1853; artist to the court; constructed many temples and shrines. *Address* : 444, Kamiōsaki, Tōkyō-shigai.

SASAKI, (Shōdō) Bunzō; technologist; b. Niigata-ken, 1884; Secretary of the Tōkyō Society of Cast Metal; M. of Committee of Japan Art Association and other art societies. *Address* : 1111, Sugamo-machi, Tōkyō-shigai.

SASAKI, (Taiju) Chōjirō, sculptor; b. Toyama-ken, 1889. *Address* : 225, Genbei, Totsuka-machi, Tōkyō-shigai.

SATAKE, (Eiryō) Ginjūrō, painter in Japanese style; b. Tōkyō, 1872. *Address* : 308, Shinmei-chō, Komagome, Hongō-ku, Tōkyō.

SATŌ, (Chōzan) Seizō, sculptor; b. Fukushima-ken, 1888; M. of Institute of Japanese Art. *Address* : 2417, Nekodani, Komagome-mura, Tōkyō-shigai.

SATŌ, (Shien) Isaku, painter in Japanese style; b. Iwate-ken 1874; Director of the Japan Art Association. *Address* : 15, Shimizu-chō, Yanaka, Shitaya-ku Tōkyō.

SATŌ, Takeo, architect; b. Aichi-ken, 1899; Assistant-Professor in Waseda University; planned *Marquis Ōkuma's Memorial Hall*; M. of National Art Association and other societies. *Address* : 497 Kamiyama, Komazawa-machi, Tōkyō-shigai.

SATŌ, Takezō, painter in Western style; b. Nagano-ken, 1891. *Address* : 14 gō, 32 Miyashita, Shibuya-machi, Tōkyō-shigai.

SATOMI, Katsuzō, painter in Western style; b. Kyōto, 1895; M. of Nikakai; M. of the 1930 Association; M. of Art Society of Kansai District. *Address*: 630, Shimo-ochiai, Tōkyō-shigai.

SAWAKI, Yomokichi, b. Akita-ken, 1886; Prof. of the Keiō-gijuku Univresity. *Address*: 295, Ōgigayatsu, Kamakura, Kanagawa-ken.

SAWAMURA, Sentarō, b. Shiga-ken, 1884; Assistant-Prof. in Kyōto Imperial Univresity. *Address*: 58, Kubota, Kitashirakawa, Kamikyō-ku, Kyōto.

SEKIGUCHI, Kazuya, technologist; b. Tōkyō, 1850. *Address*: 2. Shin-koume-chō, Honjo-ku, Tōkyō.

SEKINO, (Shōun) Kitarō, sculptor; b. Kanagawa-ken, 1889; Assistant-Prof. Tōkyō Fine Arts School. *Address*: 1050, Uenohara, Ōji, Tōkyō-shigai.

SHIBATA, Masashige, sculptor; b. Ehime-ken, 1887. *Address*: 399, Tabata, Tōkyō-shigai.

SHIMA, Gyofu, painter in Japanese style; b. Ōsaka, 1885. *Address*: 49, Nishikiya-machi, Minami-ku, Ōsaka.

SHIMA, (Seien) Narue, Mrs., painter in Japanese style; b. Ōsaka, 1893. *Address*: 47, Nishikiya-machi, Minami-ku, Ōsaka.

SHIMADA, (Bokusen) Yutaka, painter in Japanese style; b. Fukui-ken, 1870; M. of Hanging Committee of Imperial Fine Arts Academy. *Address*: 1071, Ebaramachi-Nakanobu, Tōkyō-shigai.

SHIMAZAKI, (Ryūu) Tomosuke, painter in Japanese style; b. Tōkyō, 1865; Director of the Japan Art Association; Lecturer at the Kawabata School of Painting. *Address*: 1124 Nippori-machi, Tōkyō-shigai.

SHIMIZU, Miezō, sculptor and painter in Western style; b. Mie-ken, 1893; M. of Kōzōsha. *Address*: 594, Hatsudai, Yoyogi, Tōkyō-shigai.

SHIMIZU, (Nanzan) Kamezō, artist in metal; b. Hiroshima-ken; Prof. in Tōkyō Fine Arts School; M. of Hanging Committee of Imperial Fine Arts Academy. *Address*: 766, Naka, Naka-araimura, Tōkyō-shigai.

SHIMIZU, Yoshio, painter in Western style; b. Tōkyō, 1891. *Address*: 248, Den-en-Chōfu, Ebara-gun, Tōkyō-shigai.

SHIMOMURA, (Izan) Sumitaka, painter in Japanese style; b. Ehime-ken, 1869; *Address*: 29, I chōme, Yumichō, Hongō-ku, Tōkyō.

SHIMOMURA, (Kanzan) Seizaburō, painter in Japanese style; b. Wakayama-ken, 1873; M. of Institute of Japanese Art, Artist to the Court. *Address*: Wadayama, Hommoku, Yokohama.

SHINKAI, Takezo, sculptor; b. Yamagata-ken, 1897; M. of Institute of Japanese Art. *Address*: 2106, Ōwada, Nagasaki-machi, Tōkyō-shigai.

SHIODA, Rikizō, b. Fukushima-ken, 1864; Publication: History of Modern Ceramics of Japan. *Address*: 20, Komagome-Kichijōji-machi, Hongō-ku, Tōkyō.

SHIRATAKI, Ikunosuke, painter in Western style; b. Hyōgo-ken, 1873; M. of Hanging Committee of Imperial Fine Arts Academy. *Address*: 245, Den-en-toshi, Chōfu-mura, Tōkyō-shigai.

SŌMA, Klichī, painter in Western style; b. Niigata-ken, 1885. *Address*: 1892, Kashimadai, Urawa-machi, Saitama-ken.

SOMIYA, (Ichinen) Kishichi, painter in Western style; b. Shizuoka-ken, 1893; M. of Nikakai. *Address*: 623, Shimo-ochiai, Tōkyō-shigai.

SUGIURA, (Hisui) Tsutomu, designer; b. Ehime-ken, 1876; M. of the Shichininsha; M. of National Art Association. *Address*: 17, Date, Shibuya-machi Tōkyō-shigai.

SUIDA, (Sōboku) Ken-ichi, painter in Japanese style ; b. Ōsaka, 1890. *Address* : 54, Komatsubara-kita-machi, Kami-kyōku, Kyōto.

SUSUKI, Setsutarō, painter in Western style ; b. Fukuoka-ken, 1881 ; scene-painter of the Imperial Theatre. *Address* : 28, Sakurada-chō, Azabu-ku, Tōkyō.

SUZUKI, Chikuma, painter in Western style ; b. Fukui-ken, 1894. *Address* : 404, Komagome-Shinmei-chō, Hongō-ku, Tōkyō.

SUZUKI, Tsugio, painter in Western style ; b. Ōsaka, 1894 ; M. of Enchokai. *Address* : 4, Narimune, Suginami-machi, Tōkyō-shigai.

TAGUCHI, Shogo, painter in Western style ; b. Akita-ken, 1897 ; M. of Water-colour Pointing Society of Japan and Nikakai. *Address* : 1832, Nagasaki-machi, Tōkyō-shigai.

TAKAGI, (Haisui) Seichi, painter in Western style ; b. Tōkyō, 1877. *Address* : 1061, Kami-jūjō, Ōji-machi, Tōkyō-shigai.

TAKAHASHI, (Sōan) Yoshio, b. Ibaragi-ken, 1861. *Address* : 8, Hitotsugi-cho, Akasaka-ku, Tōkyō.

TAKAMA, Sōshichi, painter in Western style ; b. Tōkyō, 1889 ; M. of Hanging Committee of Imperial Fine Arts Academy. *Address* : 88, Nishisugamo-machi, Tōkyō-shigai.

TAKAMURA, Kōtaro, sculptor ; son of Kōun ; b. Tōkyō, 1883 ; M. of National Painting Society. *Address* : 25, Komagome-Hayashi-chō, Hongō-ku, Tōkyō.

TAKAMURA, Kōun, sculptor ; b. Tōkyō, 1852 ; Artist to the Court ; M. of the Committee on Preservation of Old Shrines and Temples ; M. of Imperial Fine Arts Academy ; Director of the Japan Art Association and Kokka Club ; resigned Prof. of the Tōkyō Fine Arts School and Membership of Imperial Fine Arts Academy. *Address* : 155, Komagome-Hayashi-chō, Hongō-ku, Tōkyō.

TAKAMURA, (Shimpu) Masao, painter in Western style ; b. Niigata-ken, 1876 ; Prof. at the Taiheliyō-gakai Institute. *Address* : 117 Komagome-Dōzaka-machi, Hongō-ku, Tōkyō.

TAKAMURA, Toyochika, technologist ; son of Kōun ; b. Tōkyō, 1890 ; Assistant-Professor in the Tōkyō Fine Arts School. *Address* : 155, Komagome-Hayashi-cho, Hongō-ku, Tōkyō.

TAKASHIMA, (Hokkai) Tokuzō, painter in Japanese style ; b. Yamaguchi-ken, 1850. *Address* : 924, Chōfu-machi, Toyoura-gun, Yamaguchi-ken.

TAKATA, (Kiseki), painter in Japanese style ; b. Toyama-ken, 1873. *Address* : 24, Kubo-machi, Ōtsuka, Kolshikawa-ku, Tōkyō.

TAKATORI, (Wakanari) Kumao, painter in Japanese style ; b. Saga-ken 1867. *Address* : 134, Genbei, Totsuka-machi, Tōkyō-shigai.

TAKEDA, Goichi, architect ; b. Hiroshima-ken, 1872 ; Prof. in the Kyōto Imperial University, architect of the Government-General of Taiwan. *Address* : 11, Higashi-machi Juraku-maari, Shimokyō-ku, Kyōto.

• TAKEHISA, (Yumeji) Shigejirō, illustrator ; b. Okayama-ken, 1884. *Address* : 790, Matsuzawa-mura, Tōkyō-shigai.

TAKEISHI, Kōzaburō, sculptor ; b. Niigata-ken, 1877 ; Lecturer at Waseda University. *Address* : 84, Kamikomagome, Sugamo-machi, Tōkyō-shigai.

TAKEUCHI, (Seihō) Tsunekichi, painter in Japanese style ; b. Kyōto, 1864 ; M. of Imperial Fine Arts Academy ; Artist to the Court ; Chairman of Chikujo-kai. *Address* : 18, Morinoki-chō, Oike-dori, Kyōto.

TAKEZOE, Rishin, painter in Western style; b. Tōkyō, 1897; staying in Paris at present.

TAKI, Sei-ichi, Litt. D., b. Tōkyō, 1873; Dean of the Faculty of Letters of Tōkyō Imperial University; M. of the Imperial Academy; M. of the Selection Committee of Artists to the Court; Manager of "Kokka" (a monthly publication for Fine Arts). *Address*: 226, Nishitani, Kami-ōsaki, Tōkyō-shigai.

TAMINAMI, Gakushō, painter in Japanese style; b. Mie-ken, 1876. *Address*: 5, Koyama-chō, Shiba-ku, Tōkyō.

TAMURA, (Saiten) Tokio, painter in Japanese style; b. Ishikawa-ken, 1889; Secretary of the Society of Japanese Painting. *Address*: 10, Hara-machi, Koishikawa-ku, Tōkyō.

TANABE, Itaru, painter in Western style; b. Tōkyō, 1886; Assistant-Professor in Fine Arts School; M. of Kaijusha. *Address*: 100, Tabata, Tōkyō-shigai.

TANAKA, Ichimatsu, b. Yamagata-ken, 1895; connected with the Art Section of the Tōkyō Imperial Household Museum and the Commission on the Preservation of the Old Shrines and Temples; Lecturer of Tōkyō Women's Fine Art Institute. *Address*: 334, Kanayama, Zōshigaya, Tōkyō-shigai.

TANAKA, Kisaku, b. Kyōto, 1885; Lecturer at the Tōkyō Fine Arts School. *Address*: 2690, Sannō, Iriarai-machi, Tōkyō-shigai.

TANAKA, (Raishō) Daijirō, painter in Japanese style; b. Shimane-ken, 1868. *Address*: 21, Ueno Sakuragi-chō, Shitaya-ku Tōkyō.

TANAKA, Toyozō, b. Kyōto, 1881; Lecturer at Keijō Imperial University. *Address*: 30, Minami-machi, Takanawa, Shiba-ku, Tōkyō.

TATARA, Yoshio, painter in Western style; b. Fukuoka-ken, 1894; M. of the Taiheliyō-gakai; Prof. of the Taiheliyō-gakai Institute. *Address*: 11, Kaminakazato, Takinogawa-machi, Tōkyō-shigai.

TATEHATA, (Taimu) Yaichirō, sculptor; b. Wakayama-ken, 1880; Prof. in Tōkyō Fine Arts School; M. of Imperial Fine Arts Academy. *Address*: 1040, Watanabe-chō, Nippori, Tōkyō-shigai.

TAZAWA, Yutaka, b. Kanagawa-ken, 1902; Commissioner for the Compilation of the Historical Documents of the Tōkyō Imperial University. *Address*: 633 Hatsudai, Yoyogi, Tōkyō-shigai.

TERAMATSU, (Tansai) Kunitarō, painter in Western style; b. Okayama-ken, 1876; M. of Taiheliyō-gakai; M. of National Art Association. *Address*: Nijō-kudaru, Higashiyama-dōri, Kyōto.

TERASAKI, Takeo, painter in Western style and wood-block painter; b. Tōkyō, 1883. *Address*: 21, 3 chōme, Omote-chō, Akasaka-ku, Tōkyō.

TODA, (Kaiteki) Hisateru, sculptor; b. Tottori-ken, 1888; studying in France; M. of *Salon National*. *Address*: 14 cité Falgière, Paris.

TOGŌ, (Seiji) Tetsuharu, painter in Western style; b. Tōkyō, 1898; M. of Nikakai. *Address*: 1493, Kamata-machi, Tōkyō-shigai.

TOMIMOTO, Kenkichi, designer and ceramist; b. Nara-ken, 1886; M. of National Painting Society. *Address*: 835, Shimo-Zoshigaya, Chitosemura, Tōkyō-shigai.

TOMITA, (Keisen) Shigegorō, painter in Japanese style; b. Fukuoka-ken, 1879; M. of Institute of Japanese Art. *Address*: 28, Sagamachi, Shimokatsuno-gun, Kyōto.

TOMITA, On-ichirō, painter in Western style; b. Niigata-ken, 1887; M. of National Art Association and Hakujitsukai. *Address*: 6, Shimizu-chō, Yanaka, Shitaya, Tōkyō.

TOMITORI (Fūdō) 'Jirō, painter in Japanese style; b. Tōkyō, 1892; M. of Institute of Japanese Art. *Address*: 182, Hiratamiya-mae, Ichikawa-machi, Chiba-ken.

TORII, Kiyotada, painter in Japanese style; b. Tōkyō, 1875; Kiyosada's son. *Address*: 3, Yurai-chō, Ushigome-ku, Tōkyō.

TOTORI, Eiki, painter in Western style; b. Chiba-ken, 1873; Lecturer at the Kyōto Higher School of Arts and Crafts; Prof. in the Kansai Institute of Fine Arts; M. of Taiheiyō-gakai. *Address*: 24, Okazaki Tokunari-chō, Kamikyō-ku, Kyōto.

TOUCHI, (Mishō) Masayoshi, painter in Japanese style; b. Nagano-ken, 1891. *Address*: Reizen-in-Goryōmae, Shishigatanl, Kyōto.

TOYAMA, Eisaku, b. Niigata-ken, 1888. *Address*: 102, 4 chōme, Aoyama-Kita-machi, Akasaka-ku, Tōkyō.

TSUBAKI, Sadao, painter in Western style; b. Yamagata-ken, 1896; M. of National Painting Society. *Address*: 1260, Kokonokaichi, Funabashi-machi, Chiba-ken.

TSUBATA, Michihiko, painter in Japanese style; b. Niigata-ken, 1868; M. of Committee of the Japan Art Association. *Address*: 1444, Tsurumi-Hachiman-mae, Yokahama.

TSUCHIDA, (Bakusen) Kinji, painter in Japanese style; b. Niigata-ken, 1887. *Address*: Higashi-machi, Tōjiin, Kyōto.

TSUCHIYA, Girō, painter of Western style; b. Yamanashi-ken, 1900. *Address*: 869, Matsubara, Matsuzawa-mura, Tōkyō-shigai.

TSUDA, Seifū, painter in Western style; b. Kyōto, 1880; M. of Nikakai. *Address*: 88, Sakuradani-machi, Shishigatanl, Kyōto.

TSUDA, Shinobu, technologist; b. Chiba-ken, 1875; Prof. at the Tōkyō Fine Arts School; M. of Hanging Committee of Imperial Fine Arts Academy; M. of Committee of the Applied Art Exhibition of the Department of Commerce and Industry; Councillor of Imperial Applied Art Society, and Japan Applied Art Society. *Address*: 17, Yanaka-tennōji-machi, Shitaya-ku, Tōkyō.

TSUISHU, Yōsei, technologist; b. Tōkyō, 1880. *Address*: 430, Tabata, Takinogawa-machi, Tōkyō-shigai.

TSUJI, Hisashi, painter in Western style; b. Hiroshima-ken, 1884; M. of Hanging Committee of Imperial Fine Arts Academy. *Address*: 59, Date Shibuya-machi, Tōkyō-shigai.

TSUJI, (Kakō) Unosuke, painter in Japanese style; b. Kyōto, 1870; M. of Imperial Fine Arts Academy; Prof. in the Kyōto Municipal Academy of Painting, and School of Arts and Technology. *Address*: Kamiya, Kawa-machi, Kitano, Kyōto.

TSUJIMURA, (Shōka) Nobutarō, technologist; b. Kanagawa-ken, 1867; Lecturer of Tōkyō Fine Arts School. *Address*: 3, Mukōgaoka-Yayoi-chō, Hongō-ku, Tōkyō.

TSURUTA, Gorō, painter in Western style; b. Tōkyō, 1890; M. of Committee of Taiheiyō-gakai. *Address*: 971, Jizōdō, Nagasaki-machi, Tōkyō-shigai.

TSUTAYA, (Ryūkō) Kōsaku, painter in Japanese style; b. Aomori-ken 1886. *Address*: 39, Ueno-sakuragi-chō, Shitaya-ku, Tōkyō.

UDA, Tekison, painter in Japanese style; b. 1896; M. of Hanging Committee of Imperial Fine Arts Academy. *Address*: Kinugasaen, Shiraume-chō, Kitano, Kyōto.

UEDA, Hisazo, b. Kyōto-fu, 1886; Professor at Fukuoka Imperial University. *Address*: 70, Shindaiku-machi, Fukuoka, Fukuoka-ken.

UEDA, Manshū, painter in Japanese style; b. Kyōto, 1869; M. of Nihon-jiyūgadan. *Address*: Shimochōja-machi, Higashiruagaru, Kamikyō-ku Kyōto.

UEMATSU, (Hōbi) Yatarō, lacquerer; b. Tōkyō, 1872. *Address*: 20, Juraku, Shibuya-machi, Tōkyō-shigai.

UEMURA, (Shōen) Tsuneko, Mrs., painter in Japanese style; b. Kyōto, 1875. *Address*: Takeyachō-agaru, Mano-machi, Kyōto.

UENO, (Shūkun) Mitsuko, Mrs., painter in Japanese style; b. Tōkyō, 1897; Secretary of Denshindo; M. of Japanese Painting Society. *Address*: 40, Kaminegishi-machi, Shitaya-ku, Tōkyō.

UENOYAMA, Seikō, painter in Western style; b. Hokkaidō, 1889. *Address*: 95, Shimonumabukuro, Nogata-machi, Tōkyō-shigai.

UMEHARA, Ryūzaburō, painter in Western style; b. Kyōto, 1888; M. of National Painting Society. *Address*: 6, Shinryūdo-chō, Azabu-ku, Tōkyō.

UMESAWA, (Waken) Seiichi, b. Yamagata-ken, 1871. *Address*: 1055, Nagasaki-machi, Tōkyō-shigai.

UNNO, Kiyoshi, technologist; b. Tōkyō, 1884; and Assistant-Prof. in Tōkyō Fine Arts School; M. of the Examination Committee of Applied Art. *Address*: 327, Dōzaka-machi, Hongō-ku, Tōkyō.

USHIDA, (Kelson) Haru, painter in Japanese style; b. Yokohama, 1890; M. of Institute of Japanese Art. *Address*: 431, Tsukagoe, Kawasaki, Kanagawa-ken.

UWAGAWA, Michimoto, painter; b. Hokkaidō, 1877. *Address*: Noyori, Yamamoto-mura, Muko-gun, Hyōgo-ken.

WADA, Eisaku, painter in Western style; b. Kagoshima-ken, 1874; Prof. in Tōkyō Fine Arts School; M. of the Imperial Fine Arts Academy; M. of the Standing Committee of the National Art Association; Councillor of the Kokka Club. *Address*: 8, Kōgai-chō, Azabu-ku, Tōkyō.

WADA, Kanae, painter in Western style; b. Tōkyō, 1897; Assistant-Prof. at Tōkyō Higher School of Arts and Crafts; M. of the National Art Association. *Address*: 3390, Nakano-machi, Tōkyō-shigai.

WADA, Sanzō, painter in Western style; b. Hyōgo-ken, 1883; M. of the Imperial Fine Arts Academy. *Address*: 1, Fukuyoshi-chō, Akasaka-ku, Tōkyō.

WAKIMOTO, (Rakushiken) Sokurō, b. Yamaguchi-ken, 1883; Lecturer at Taishō University; Councillor of the National Art Association; M. of Oriental Ceramic Institute. *Address*: 337, Tabata, Tōkyō-shigai.

WATANABE, Kichiji, b. Niigata-ken, 1894; Lecturer in the Hōsei University and the Nihon University. *Address*: 110, Izumi, Wadabori-machi, Tōkyō-shigai.

WATANABE, Osao, sculptor; b. Ōita-ken, 1874; Secretary of Tōkyō Casting Society; M. of Committee of Japan Metal Work Association. *Address*: 1040, Watanabe-chō, Nippori, Tōkyō-shigai.

WATANABE, (Shimpo) Noboru, painter in Japanese style; b. Fukushima-ken, 1867; Secretary of Oriental Art Association. *Address*: 2323, Miyanaka, Nishisugamo, Tōkyō-shigai.

WATANABE, Shinya, painter in Western style; b. Gifu-ken, 1875; M. of the Taiheiyō-gakai. *Address*: 11, Tokiwamatsu, Shibuya-machi, Tōkyō-shigai.

WATSUJI, Tetsurō, b. Hyōgo-ken, 1889; Assistant-Prof. at Kyōto Imperial University. *Address*: Waka-ōji-shinen-nai, Kyōto.

YABE, Kintarō, architect; b. Shizuoka-ken, 1892; connected with the Reconstruction Aid Corporation. *Address*: 284, Denen-toshi, Chōfu-mura, Ebara-gun Tōkyō-shigai.

YABU, (Meizan) Masahichi, technologist; b. Hyōgo-ken, 1853; Director of the

Ōsaka Prefectural Technological Association; Director of the Exhibition Association of Ōsaka. *Address*: 197, Naka 2, Dōjima, Kita-ku Ōsaka.

YAGIOKA, (Shunzan) Ryōnosuke, painter in Japanese style; b. Tōkyō, 1879; Director, Councillor, and M. of Committee of the Japan Art Association. *Address*: 6, 3 chōme, Ichigaya-Sadowara-machi, Ushigome-ku, Tōkyō.

YAMADA, (Keichū) Chūzō, painter in Japanese style; b. Tōkyō, 1868; Prof. at the Kawabata School of Painting; M. of the Committee of Japan Art Association. *Address*: 407, Tabata, Tōkyō-shigai.

YAMADA, (Kōun) Isaburō, painter in Japanese style; b. Kyōto, 1878. *Address*: Nijō-agaru, Kinutana, Kyōto.

YAMAGA, (Seika) Kenkichi, designer and technologist; b. Kyōto, 1885; Prof. of the Kyōto Municipal School of Fine Art and Craft; Director of the Kyōto Academy of Arts and Crafts; Vice-President of the Designers' Association. *Address*: 37, Kitagoshō-machi, Okazaki, Kyōto.

YAMAGUCHI, (Hachikushi) Naonobu, painter in Japanese style; b. Kyōto, 1890; M. of Nihon Nangain. *Address*: Nishi-sanbongi, Kyōto.

YAMAGUCHI, (Hōshun) Saburō, painter in Japanese style; b. Hokkaidō, 1893. *Address*: 1006, Nishihara, Yoyogi, Tōkyō-shigai.

YANAKAWA, (Shūhō) Yoshiho, painter in Japanese style; b. Kyōto, 1898. *Address*: 16, Sakuragi-chō, Ueno, Shitaya-ku, Tōkyō.

YAMAMOTO, Kanae, painter in Western style; b. Aichi-ken, 1882; one of the founders of the Japan Wood-block Printers' Association, the Institute of Japanese Peasant Art, and the Painting and Sculpture Studio; M. of Shunyō-kai. *Address*: 2810, Genzōgahara, Ōmori-Sannō, Tōkyō-shigai.

YAMAMOTO, Nobuko, Mrs., painter in Japanese style; b. Tōkyō, 1903; M. of Suikō-kai and Mokutōkai. *Address*: 1472, Arai-juku, Ōmori, Tōkyō-shigai.

YAMAMOTO, (Shunkyo) Kin-emon, painter in Japanese style; b. Shiga-ken, 1872; Artist to the Court, 1917; M. of the Imperial Fine Arts Academy, organized Sanaekai Studio. *Address*: Sakamoto-chō, Maruta-machi-kudaru, Takakura-dōri, Kamikyō-ku, Kyōto.

YAMAMOTO, (Zuiun), sculptor; b. Shizuoka-ken, 1867; M. of the Japan Art Association. *Address*: 176, Komagome-Hayashi-chō, Hongō-ku, Tōkyō.

YAMAMURA, (Kōka) Toyoshige, painter in Japanese style; b. Tōkyō, 1886; M. of Institute of Japanese Art. *Address*: 12, Honshuku, Kitashinagawa, Tōkyō-shigai.

YAMANAKA, (Kodō) Noboru, painter in Japanese style; b. Tōkyō, 1869. *Address*: 66, Higashi-katamachi, Komagome, Hongō-ku, Tōkyō.

YAMANOUCHI, (Shin-ichirō) Shin-ichi, painter in Japanese style; b. Kyōto, 1890. *Address*: 7, Kyōto Tochi-tatemono-kaisha House, Kiyomizudera-shita, Kyōto.

YAMANOUCHI, Tamon, painter in Japanese style; b. Miyazaki-ken, 1878; President of Wakabakai. *Address*: 896, Kashiwagi, Yodobashi-machi, Tōkyō-shigai.

YAMASAKI, (Chōun), sculptor; b. Fukuoka-ken, 1867; M. of the Imperial Fine Arts Academy. *Address*: 142, Komagome-Hayashichō, Hongō-ku, Tōkyō.

YAMASHITA, (Chikusai) Kakutarō, painter in Japanese style; b. Kyōto, 1885. *Address*: 5 gō, No. 2, Kōbai-chō, Kitano, Kyōto.

YAMASHITA, Shintarō, painter in Western style; b. Tōkyō, 1881; M. of Nikakai. *Address*: 255, Shirokane-sankō-chō, Shiba-ku, Tōkyō.

YANO, (Kō-dō) Sei-ichi, sculptor; b. Kagawa-ken, 1885. *Address*: 145, Kaminakazato, Takinogawa-machi, Tōkyō-shigai.

YANO, (Kyōson) Kazutoshi, painter in Japanese style; b. Ehime-ken, 1890; M. of Nihon Nangain; the founder of the Ōsaka Fine Arts School; Acting-Principal of the School. *Address*: 88, Hiden-in-chō, Tennōji-ku, Ōsaka.

YASHIRO, Yukio, b. Kanagawa-ken, 1890; Prof. at the Tōkyō Fine Arts school; published his work on Sandro BOTTICELLI in London. *Address*: 1570, Kiharayama, Ōmori, Tōkyō-shigai.

YASUDA, Minoru, painter in Western style; b. Niigata-ken, 1881. *Address*: 40, Toyama-machi, Ushigome-ku, Tōkyō.

YASUDA, (Ryūmon) Jūemon, sculptor and painter in Western style; b. Wakayama-ken, 1891; M. of Institute of Japanese Art. *Address*: Ryūmon-mura, Naka-gun, Wakayama-ken.

YASUDA, (Yukihiro) Shinzaburō, painter in Japanese style; b. Tōkyō, 1884; M. of Institute of Japanese Art. *Address*: Yamate, Ōiso-machi, Kanagawa-ken.

YASUI, Sōtarō, painter in Western style; b. Kyōto, 1888; M. of Nikakai. *Address*: 1673, Takata, Takata-machi, Tōkyō-shigai.

YASUMA, (Sodō) Yoshitarō, painter in Japanese style; b. Ōsaka, 1882. *Address*: 386, Abeno-machi, Sumiyoshi-ku, Ōsaka.

YAZAKI, Chiyoji, painter in Western style; b. Kanagawa-ken, 1872. *Address*: 81, Omote-chō, Koishikawa-ku, Tōkyō.

YAZAWA, (Gengetsu) Sadanori, painter in Japanese style; b. Nagano-ken, 1886; M. of Hanging Committee of Imperial Fine Arts Academy; Prof. at the Tōkyō Women's Higher Normal School. *Address*: 339, Taishidō, Setagaya-machi, Tōkyō-shigai.

YŌ, Kanji, sculptor; b. Tōkyō-fu, 1898; Associate M. of Kōzōsha. *Address*: 476, Mabashi, Suginami-machi, Tōkyō-shigai.

YOKOE, Yoshizumi, sculptor; b. Toyama-ken, 1887. *Address*: 1442, Nakameguro, Tōkyō-shigai.

YOKOI, Hirozō, painter in Western style; b. Nagano-ken, 1889; M. of the Sanka. *Address*: 202, Shimo-ōsaki, Tōkyō-shigai.

YOKOI, Rei-ichi, painter in Western style; b. Aichi-ken, 1886; M. of Nikakai. *Address*: 521, Asagaya, Suginami-machi, Tōkyō-shigai.

YOKOYAMA, (Taikan) Hidemaro, painter in Japanese style; b. Ibaragi-ken, 1868; M. of Institute of Japanese Art. *Address*: Kaya-chō, Ikenohata, Shitaya-ku, Tōkyō.

YOTHIDA, Fujio, Mrs., painter in Western style; b. Fukuoka-ken, 1887. *Address*: 272, Takinogawa-Nakazato, Tōkyō-shigai.

YOSHIDA, Hakurei, sculptor; b. Tōkyō, 1871; M. of Institute of Japanese Art. *Address*: Watanabe-chō, Nippori, Tōkyō-shigai.

YOSHIDA, Hirohi, painter in Western style; b. Fukuoka-ken, 1876. *Address*: 272, Takinogawa-Nakazato, Tōkyō-shigai.

YOSHIDA, Hisatsugu, sculptor; b. Tōkyō, 1888; M. of Hanging Committee of Imperial Fine Arts Academy. *Address*: 813, Zōshigaya, Takata-machi, Tōkyō-shigai.

YOSHIDA, (Hōmei) Yoshizō, sculptor; b. Tōkyō, 1875; Shunmei SHIMAMURA. *Address*: 208, Komagome Hayashi-chō, Hongō-ku, Tōkyō.

YOSHIDA, Saburō, sculptor; b. Ishikawa-ken, 1889; Lecturer of Tōkyō Fine Arts School. *Address*: 105, Tabata, Tōkyō-shigai.

YOSHIDA, Shigeru, painter in Western style; b. Okayama-ken, 1883; M. of National Art Association and Kōfukai. *Address*: 78, Kobashi-machi, Okayama.

YOSHIDA, (Shūkō) Kiyoji, painter in Japanese style; b. *Ishikawa-ken*, 1887.
Address: 102, Mukōyama, Shibuya-machi, Tōkyō-shigai.

YOSHIDA, (Tōkoku) Kiyoji, painter in Japanese style; b. *Chiba-ken*, 1883.
Address: 112 Fukazawa, Komazawa-machi, Tōkyō-shigai.

YOSHIMURA, Yoshimatsu, painter in Western style; b. Tōkyō, 1886; M. of Kaijusha. *Address*: 100, Tabata, Takinogawa, Tōkyō-shigai.

YOSHIWARA, (Gafū) Yoshio, painter in Japanese style; b. *Saitama-ken*, 1882.
Address: 1032, Yanakamoto, Nippori, Tōkyō-shigai.

YUASA, Ichirō, painter in Western style; b. *Gunma-ken*, 1868; M. of Nikakai, 1914. *Address*: 5, Enoki-machi, Akasaka-ku, Tōkyō.

YŪKI, (Somei) Sadamatsu, painter in Japanese style; b. Tōkyō, 1875; Prof. in Tōkyō Fine Arts School; M. of the Imperial Fine Arts Academy; Vice-President of Tōdai-hōgakai. *Address*: 10, Komagome-Nishikata-machi, Hongō-ku, Tōkyō.

YUNOKI, Hisata, painter in Western style; b. *Okayama-ken*, 1885; M. of Hanging Committee of Imperial Fine Arts Academy. *Address*: 609, Tabata Tōkyō-shigai.

APPENDIX

APPENDIX

THE DISCOVERY OF MASTERPIECE OF HIROSHIGE

BY YONE NOGUCHI

Suppose I say that a masterpiece of Hiroshige's original painting, if not the greatest, none the less great, was unearthed. People would ask me, saying: "Out from a godown ruined or haunted, or from under a dark roof, a study of rats and spiders?" No, such is not the case because the painting was discovered in a village, Kotsukue by name, being, the remarkable part of it, so close to Yokohama that you can reach it in twenty minutes by a motorcar. To use the word "discovered," or to say the present writer was the discoverer, might be equally wrong; if not wrong, it may lead, at any rate, to some misapprehension. Certainly I do not claim the name of discoverer, because the work, although neither unseen nor unglorified by the Hiroshige admirers since 1836, supposing it was drawn at that time, stood in the Buddhist temple in the said village. Senkokuji, meaning the "Temple of the Valley Spring"; the wild cherrytrees, the subject of the painting, like an actual tree in quiet splendour, are protecting the silent chancel with prayer or song, unknown to vulgar public facing Buddha alone, indeed the most beautiful sentinels of the House of Spirits (Plate CX). Although it was unknown to an art student or connoisseur, many country people saw, of course, this set of sliding screens in cryptomeria board, a beautiful work of decoration, beautiful but not so showy on any account, out of the corners of their eyes, while praying before the altar where the golden image of Buddha sat. I cannot help feeling, however, some joy mingled with pride, when I introduced it to the art world in Japan, and ascertained that my effort was not without response. It is true that it became the cause of happy

surprise especially for the admirers of Hiroshige, the natural artist of the Tokaidō scenery and cherry blossoms and birds.

I said at the beginning of the present article that the work I discovered, using this word at the risk of being too pretentious, was great, even when we cannot enshrine it as the greatest piece ever Hiroshige drew ; but it would be never too much to say that among his original paintings, which, generally speaking, might fall behind his colour-prints in merit, this work in the cryptomeria sliding screens shoots through, towering at ease far above the rest ; looking at it from the point of size, it is absolutely unrivalled, since the work is the series of eight sliding screens, four of which are four feet five inches wide and six feet high, and three of which are three feet wide and six feet high. But it goes without saying that the real value of this work is not in its size, how large it be, but in its execution in which a drop of pigment, a white wash or ultramarine or what not, is neither more nor less ; the work is executed with Hiroshige's scrupulous care and intensified mind, that reached the high water-mark by the time of 1836, when he finished his greatest series of the Tokaidō views in the Hōeidō edition.

The story how I happened to discover this work is brief, like any other story with a climax which astonishes us. I have a brother in the Buddhist temple, Tsugen-in situated in Shiba Park, Tōkyō, who said to me that in Senkokuji at Kotsukue near Yokohama, the temple in relationship with his own, now somewhat dilapidated but once well-known among his friends as a home of poetical solitude, there were a series of sliding screens with Hiroshige's signature, in which I might have some interest. But he added, saying : "The master of Senkokuji, however, does not think of the work to be so great in value. Like many other priests, he too is almost ignorant of any sort of art. Of course the genuineness of the work is uncertain, because no man of artistic judgment had seen it yet." When I started toward Kotsukue, and decided to examine the said work, I was in much doubt of its real value, being prepared for whatever disappointment I had to encounter.

Kotsukue is a quiet village not so badly spoiled with modern vulgarity, a frivolous bacillus eating into the soul of beauty, here an

unpretentious barber-shop that might be a village club than anything else, there a small grog-house where people talk about harvest. But the signboards of cinema houses or bicycle-shop at Yokohama prove that even this quiet town is quite near what is called civilization. I did not know that such a town as this, secluded but not sad, ever existed close by a city of noise out of order like Yokohama. The temple, I mean Senkokuji, being separated from the main road of the village, was found lying snug between the folding screens of trees or hills ; it looked something like a tortoise squatting down sliently in holy meditation. I was welcomed as I expected, by the master of the temple, who led me at once into the main part of the building where, out of the faint light or dark mists congregated there, two huge cherrytrees now in full bloom appeared, as if a dream or vision. After examining the work carefully, which was mysteriously escaped from the encroachment of admirers of Hiroshige's work, I said to myself.

"Certainly this is a good creditable work for Hiroshige or any artist in the world. I never thought before that Hiroshige ever could acquit himself, in this splendid fashion, as a designer on a large canvas like that of screen or wall, this work, a possible match with any work of the same nature by Sanraku or Kōrin, has nearly all the qualifications of decorative art. The first qualification of it should be the economy of pigments as well as expression, not the extravagance of them, in which artists, as a walker of a rope between the real and the unreal, have to find their own ways toward the true kingdom of art. The decorative art, when it is good, is never an affair of gay pageantry that only amuses our eyes. When Hiroshige impresses us in these screens with his artistic soul that beautifully plays at the equilibrium on reality and ideality, I think that what the real decorative art should be is in his hand. It is such a delight to see that every inch of the canvas is never empty ; by that I mean that Hiroshige's magic in handling the painted part and empty space in perfect proportion, creates here the most attractive art with a tantalizing twist of " 'something' with 'nothing' or of 'voice' with 'silence.' "

Once I touched on this matter in my essay on Kōrin, saying :
"Kōrin's pictorial magic, as far as it is seen in technique, is evoked

from the manner in which he handles the empty space in picture, let me say, in which he leaves the space of Kōrin's pictures is not merely a space or emptiness, but a substance itself. It has more value in fact than the part of reality painted. He is a master who makes the space perfume and swing softly yet vividly, like a shadow or ghost that surprises and kisses life's breast." And I think that these words can be repeated, as they are, on Hiroshige's screens about which I am now talking. I was also glad that Hiroshige made careful considerations on the colour of the background, I mean, the natural colour of the cryptomeria boards on which he painted; what a beautiful contrast in the red ochre of the background and the white wash in the cherry blossoms. Beside the ultramarine with which he touched here and there on the trunks of the trees is delightful indeed. Again Hiroshige's consummate art is to be noticed in his manner in painting the blossoms, I mean, the blossoms being scattered about disjointedly on the screens on the left side, and being amassed on those on the right side. What a lovely contrast in it again!

When I noticed that little birds, swallows, woodcrackers and sparrows, flew about by the branches of the trees on such a manner, coquettish and cheerful, which reminded me of Hiroshige's colour-prints of flowers and birds in small vertical size, I thought at once that this great work of decoration must have been drawn when he was about forty years old, because those colour-prints of flowers and birds, highly prized among the collectors, are Hiroshige's work belonging to that time.

Hiroshige, like any other great artist of east and west, reached, I believe, his height of power and beauty, when he was about forty years old; one has, a saying goes, to establish himself at the age of forty. There is, in one of the screens I speak about, Hiroshige's signature with a large written seal that reads "Tōkaidō;" I think that this seal too, if I can depend upon my imagination, justifies my supposition of the date, that is about 1836, when the screens were painted, because I can read in the seal Hiroshige's pride in the artistic victory with his Tōkaidō series in fifty-three different views. So I think that the screens belong to the same period with this famous Tōkaidō

series, the publication of which, as I said before, was finished probably by 1836. I am glad to find in the screens the very art that only belongs to Hiroshige's Tōkaidō colour-prints, rich and soft in designing power, poetical and suggestive in sentiment ; the art that I find here is simple but not crude. It rings with the clarified note of a silver bell ; that is the best art of Japan.

What remains as a question, is how Hiroshige happened to paint these screens. There is nothing to be found at the temple, Senkokuji, that helps to illuminate it. But it is imagined that one of Hiroshige's relatives was the abbot or superior of the temple, or one connected in some way with the temple, some one hundred years ago, and Hiroshige left behind this work to express his gratitude for a temporary stay here, to escape from crowding work in art or what not, more or less unhappy, to which he had to adhere in Yedo. As a man of poetical temperament, Hiroshige surely loved this place secluded from worldly noise, except for the rustling of the trees when the winds occasionally blew, breaking the poetic silence of the temple precincts.

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- Noguchi, Y.** Utamaro. 1925.
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With, C. Buddhistische Plastik in Japan bis in den Beginn des 8. Jahrhundert A.D. 1922.

ILLUSTRATIONS



DWARF ROSES BY THE SEASHORE

By YASUNOSUKE TAKAGI



LOTUS POND AND MANDARIN DUCKS

By SHŌKŌ UEMURA



THE HUNT
By INSHO DŌMOTO



OSAKA UNDER SNOW

By YOSON IKEDA



IIAKUGA FERRY

By SOMEI YUKI



ABENO

By SHUHO YAMAKAWA



THE END OF SPRING

By ICHIYO MATSUMOTO

1



RHYTHM OF SPRING

By Koyo Ishizaki



SPRING IN AN OLD GARDEN

By SEISON OGAWA



LAO TZU
By BOKUSEN SHIMADA



MONKEYS

By KAYO YAMAGUCHI



THE GORGE OF AKAME

By SUSUMU HIROMOTO



THE MAD WOMAN

By KOHA HORII



FLAMING AUTUMN

By KIBO KODAMA



MAY BY THE SEA
By EIKYU MATSUOKA



THE GARDEN-WALL.

By HARU TANABE



BOYHOOD DAYS

By KAHHEI IGAKI



A DAY IN SOUTHERN EUROPE

By KENKICHI KODERA



NUDE

By KEN-ICHI NAKAMURA



SOUTH ROOM

By TORAO MAKINO



THE SCARLET TAM O'SHANTER

By KIYOMITSU HAMACHI



DUSK

By KUMAJI AOYAMA



PORTRAIT OF A WOMAN

By EISAKU WADA



WOMAN DRYING HER FOOT

By SHINJI HORI



KATEN

By KASON SASAKI



THE YOUNG FISHERMAN

By TOSAYUKI UCHIYAMA



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By SOZAN SAWADA



HARVEST TIME

By SENYO OGAWA



HOLLYHOCKS
By TAIKAN YOROYAMA

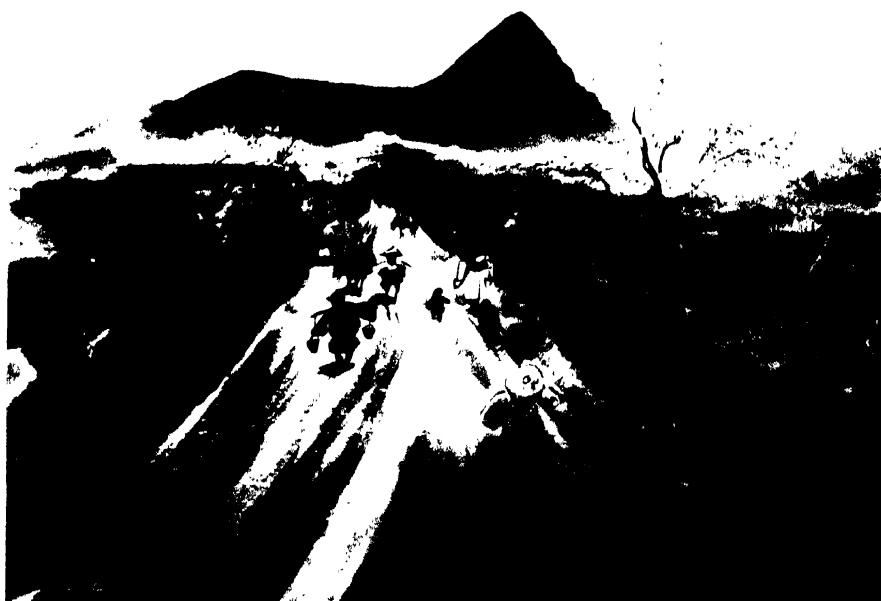


HOLLYHOCKS
By TAKAN YOKOYAMA



CLOUD COVERED MOUNTAINS

By UENO OGAWA

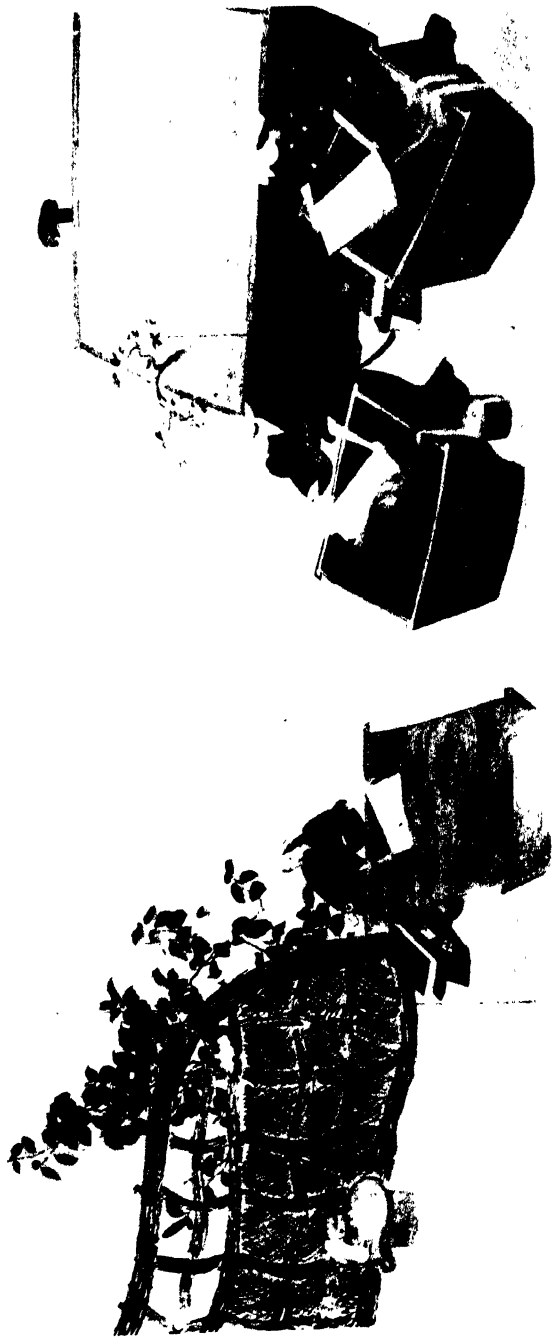


THE OSHU ROAD

By KOICHIRO KONDO



A CRANE AND A TURKEY
By KOKU KOBAYASHI



PAPER MAKING
ZU-KUEN EMMA





NOCTURNAL HPANTASY

by HIRONO NOMA



A GIRL ARRANGING FLOWERS

By SOTARO YASUI



THE PIPER

By SEIJI TOGŌ



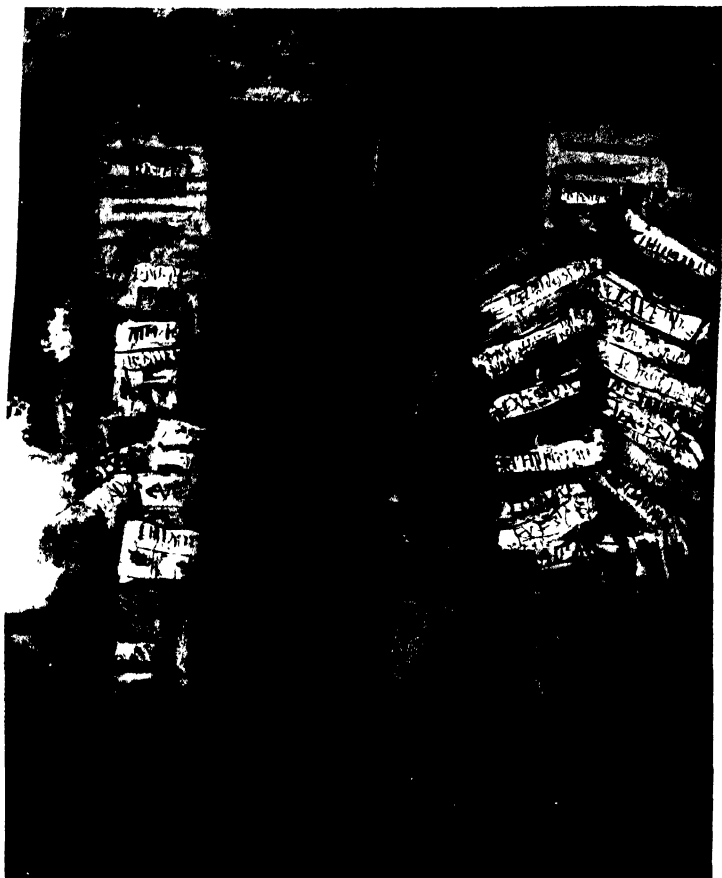
A RUSSIAN WOMAN

By ZENTARO KOJIMA



THE HOUSEWIFE

By ZENTARO KOJIMA



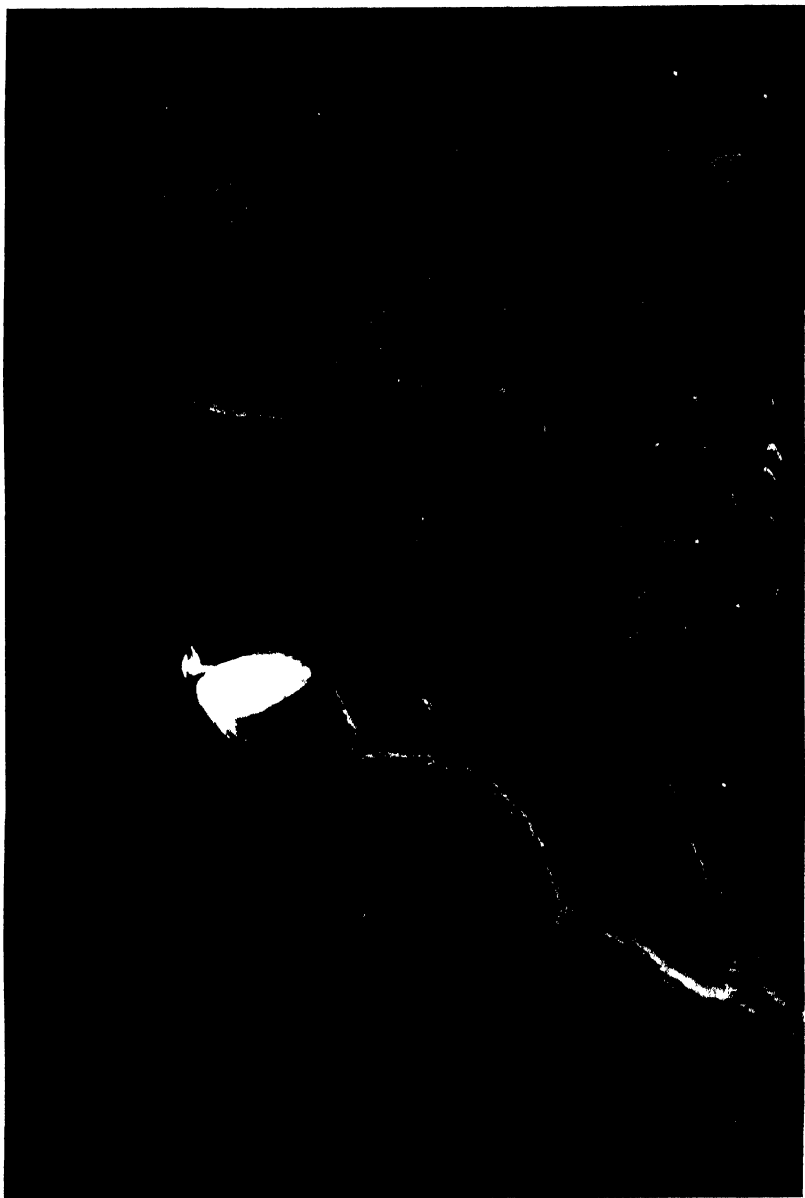
THE PAPER SHOP

By YUZO SAKI



LEGEND OF RAMA

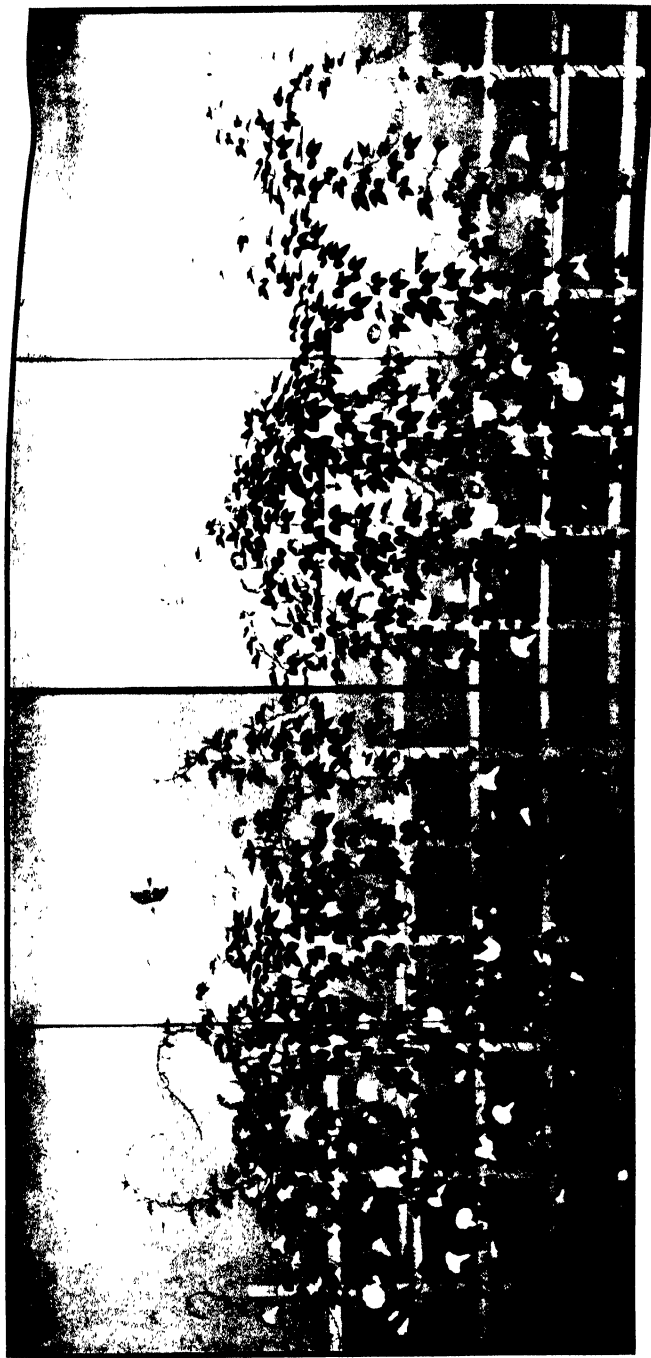
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A WINTER MORNING
By SHUNO SAKAKIBARA



A WINTER MORNING
By SHUHO SAKAKIBARA

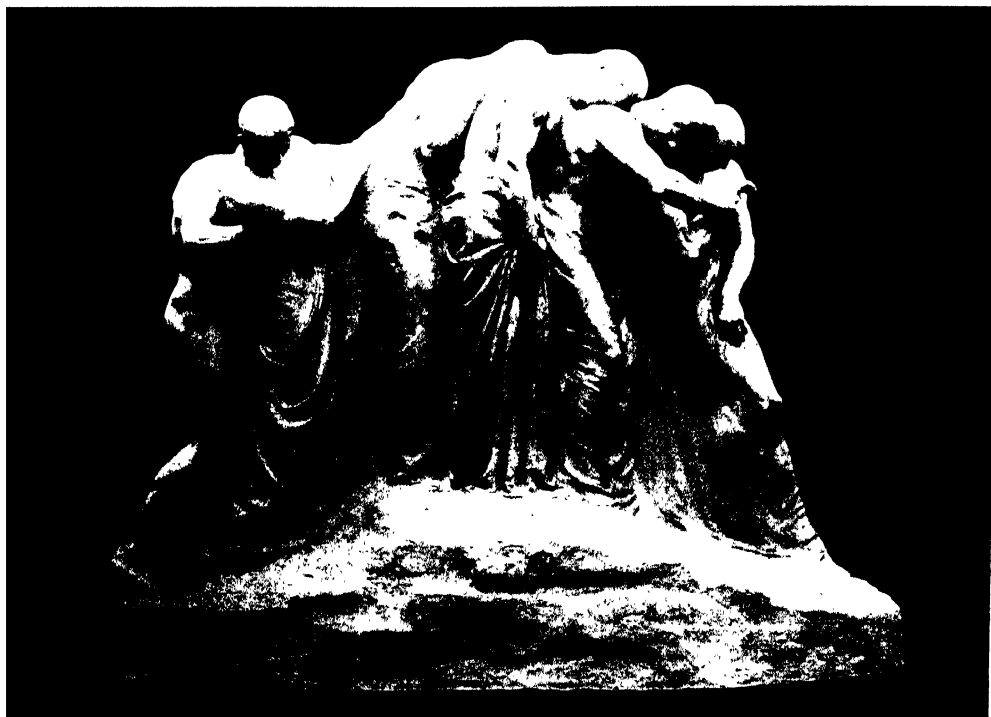


MORNING GLORY
By BAKUSEN TSUCHIDA



IN THE UNDER GROUND

By REIICHIRO KAWASHIMA



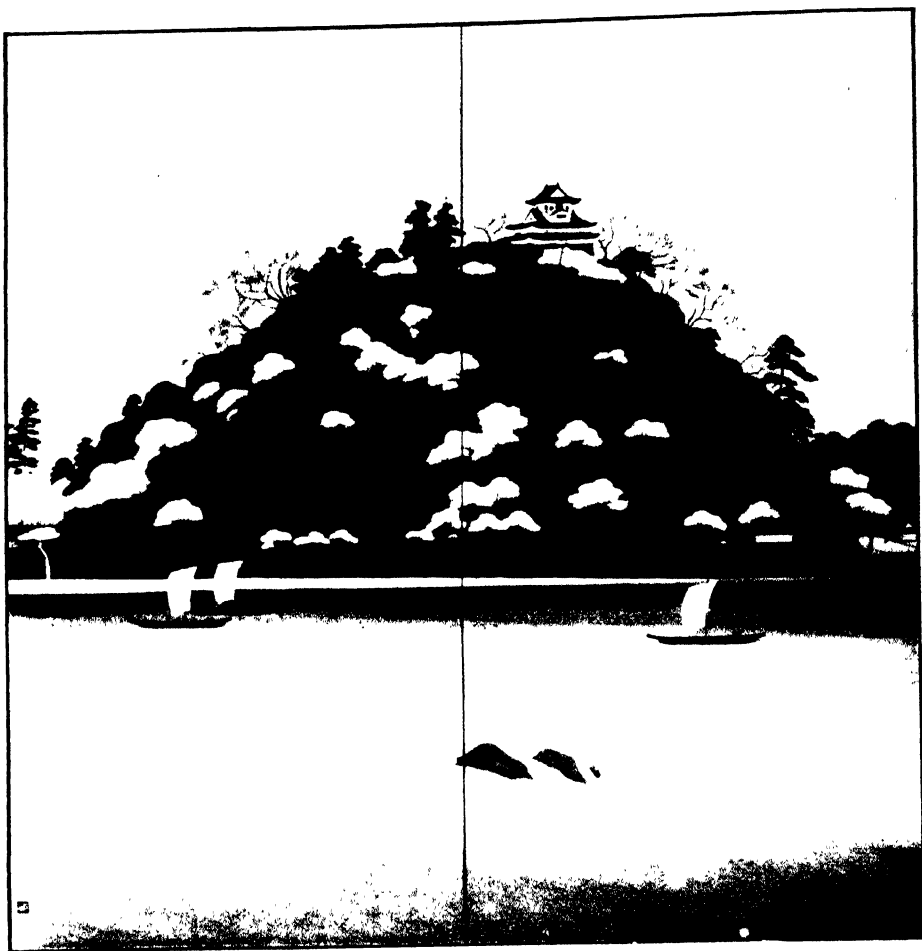
THE PATH OF LIFE

By SOGAN SAITO



STUDY

By JISUZO HINAKO



HAKUTEI CASTLE

By SHOZŌ ISHIZUKA

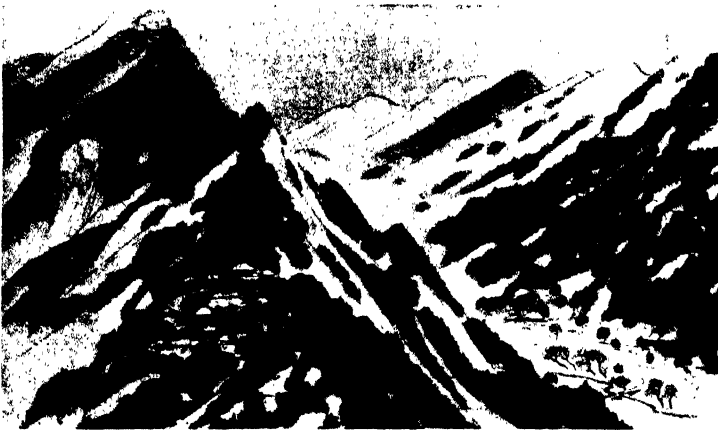


MADONNA



THE INLAND SEA

By KYOZŌ ENDO



LANDSCAPE

By KŌTARŌ HAYAKAWA



THE LETTER
By SABUROSUKE OKADA



ABOVE THE CLOUDS

By SUTEN KOMURO



LANDSCAPE
By SHUMMO YUKIMATSU



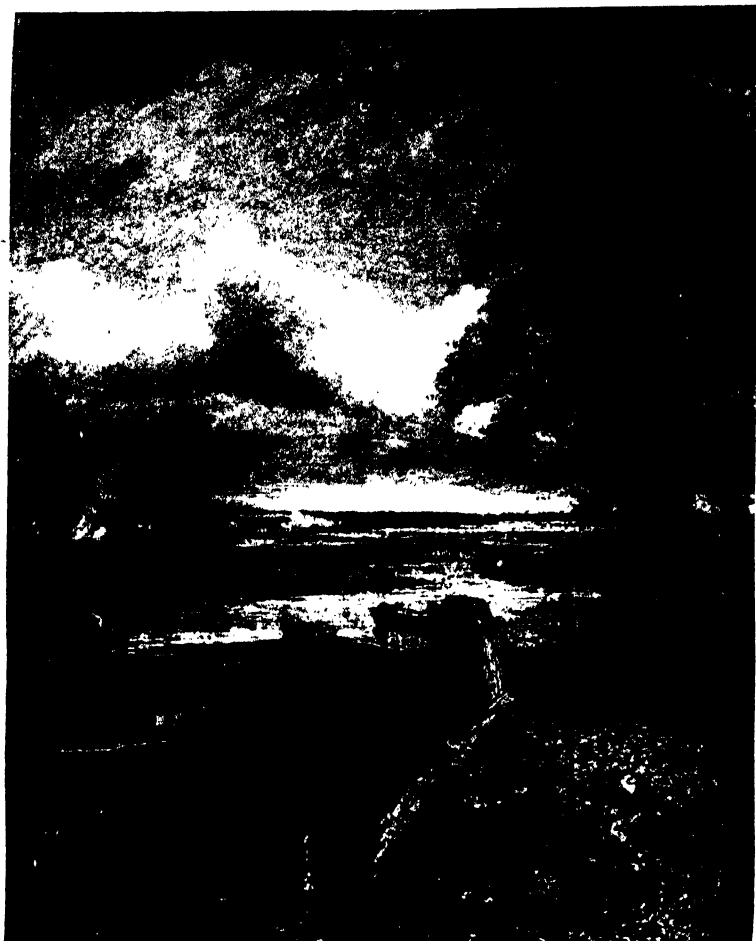
LAKE TOWADA

By KENZAN MIZUTA



MIDDAY IN THE ALPS

By SEGANTINI



WATER GATE

By CONSTABLE



PORTRAIT OF JEANNE D'ARC

By ROMNEY



PORTRAIT OF A LADY



THE PROPHET JOB

By LEON BONNAT



YOUTH AND LOVE

By W. A. BOUGUEREAU



TRAINING HORSES

PAINTER UNKNOWN

In Daigoji temple, Kyoto-ju

(Printed in Colours on Paper and Mounted as a pair of Screens)



TRAINING HORSES

PAINTER UNKNOWN

In Daigoku Temple, Kyoto-fu

(Painted in Claves on Paper and Mounted as a Pair of Screens)



THE IKKŌE SCREEN

PAINTER UNKNOWN

Property of Court, Natchua, Ia.

(Printed in Colors on Paper and Mounted as a Screen.)



UNEME KABUKI

PAINTER UNKNOWN

Property of Marquis Yishichika Tosenzan, Tokyo

(Printed in Colour on Paper and Mounted as a 5 x 6)



PORTRAIT OF MATABEI IWASA

By MATABEI IWASA

Property of Mr. Toyota Takeoka, Kōbe

(Painted in Colours on Silk and Mounted as a Kikumono)



VARIOUS CRAFTS ILLUSTRATED

PAINTER UNKNOWN

In Kita-in Temple, Suitama-ken

(Printed in Colours on Paper Mounted as a Pair of Screens)



ACTORS

By KIYOMASU TORII

Property of Mr. Kōjirō Matsukata, Kōbe

(Colour Print)



WOMAN WITH HER CHILD ATTENDANT

By ANDO KAIGETSUJŌ



MORNING

By UTAMARO KITAGAWA

Property of Mr. Kōjirō Matsukata, Kobe

(Colour Print)



SAGIMUSUMI.

By BUNCHO IPPITSUSAI

Property of Mr. Kōjirō Matsukata, Kōbe

(Colour Print)



PORTRAIT OF AN ACTOR

By SHARAKU TOSHUSAI

Property of Mr. Kōjirō Matsukata, Kōbe



TWO WOMEN

By CHOKI EISHŌSAI

Property of Mr. Kōjirō Matsukata, Kōbe

(Colour Print)



THE HISTORY OF THE ORIGIN OF SHIGI ZAN TEMPLE

Attributed to PRIEST KAKUYŌ

In Chōgo-Senshūin temple, Nara-ken,

(Printed in Colors on Paper and Mounted as Three Scrolls)



THE HISTORY OF THE ORIGIN OF SHIGE-ZAN TEMPLE

Attributed to PRIEST KAKUYU

In Chōge-Senshaji temple, Nara-ken

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THE ORIGIN OF KITANO-JINJA SHRINE

Attributed to NOBUZANE FUJIWARA

In Kitano-jinja shrine, Kyōto-ja

(Printed in Colours on Paper and Mounted as Eight Scrolls)



THE ORIGIN OF KITANO-JINJA SHRINE

Attributed to NORIYANE FUJIWARA

In Kitano-jinja shrine, Kyōto-ku

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THE FABULOUS LIONS

By EITOKU KANG

Property of H. M. The Emperor

(Printed in Colours on Paper and Mounted as a pair of Screens)



THE FABULOUS LIONS

By TSUNENORI KANO

Property of H.M. The Emperor

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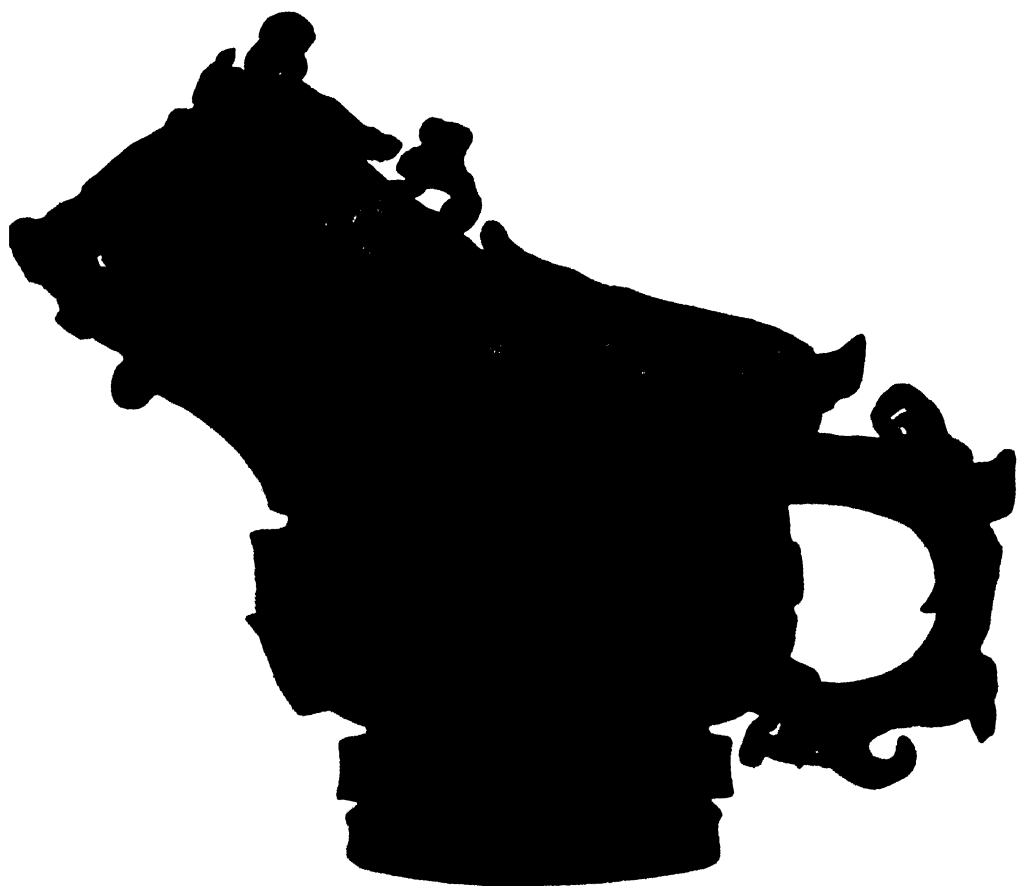
THE GOD OF WIND AND THE GOD OF THUNDER

By SÔTATSU NOMURA

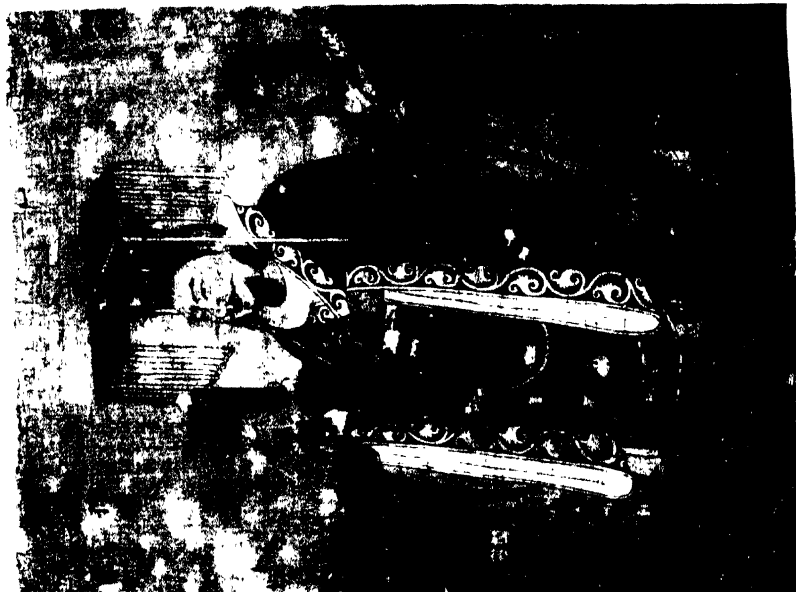
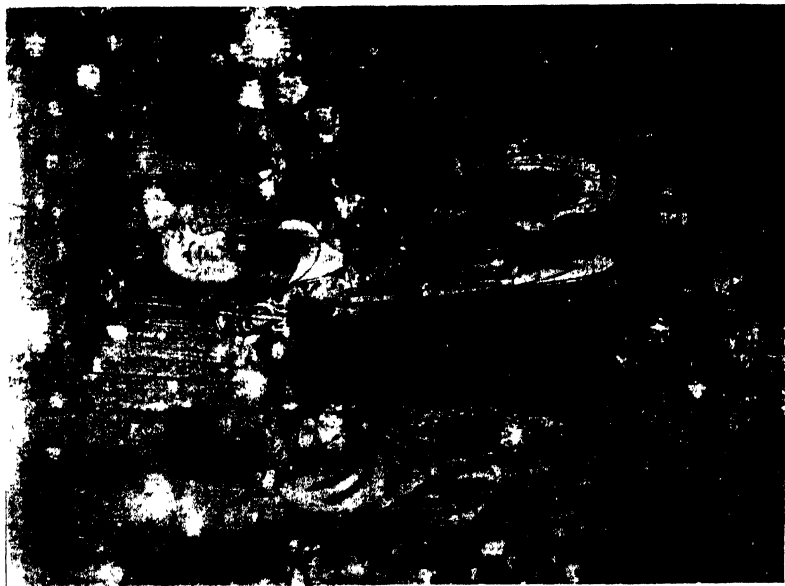
In Kenmuri temple, Kyôto-fu

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AN ANCIENT CHINESE COPPER BEAKER
Property of Baron Kichizaemon Sumitomo, Ōsaka-fu



THE PORTRAITS OF THIRTEEN SUCCESSIVE RULERS FROM THE HAN
DYNASTY TO THE SUI DYNASTY

Attributed to YEN LI-WEI

Property of Liang Hung-shih, China

(Printed in Colors on Silk and Mounted as a Scroll)

EXHIBITION OF THE MASTHEADS OF THE T'ANG, S'UNG, YUAN AND MING DYNASTIES



PORTRAIT OF PRIEST PU KUNG

By Li Su-fu

In Tōji temple Kyōto-fu

(Painted in Colours on Silk and Mounted as a Kakemono)



PORTRAIT OF PRIEST HUI KUO

By Li Shih

In Tōji temple, Kyōto-fu

(Painted in Colours on Silk and Mounted as a Kake-mon)



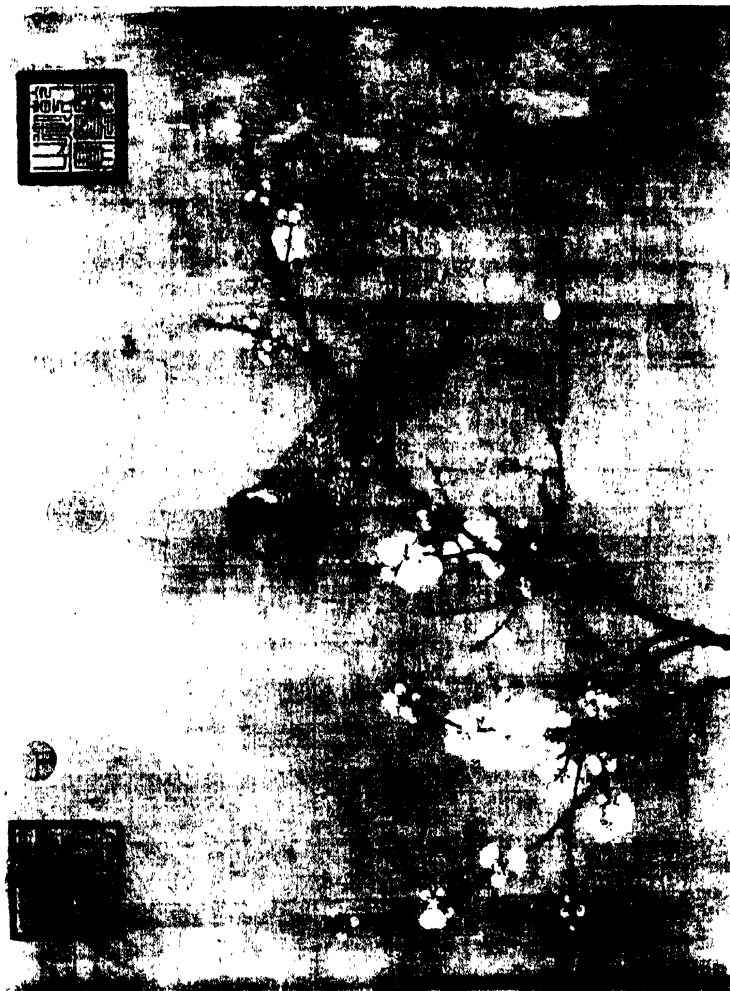
PORTRAIT OF PRIEST PU KUNG SAN TSANG

PAINTER UNKNOWN

In Kōzanji temple, Kyōto-fu



BUDDHA
PAINTER UNKNOWN



PARROT

Attributed to EMUTROU HUI TSUNG

Property of Mr. Tajiirō Yamamoto, Tokyo, Ju

Painted in Colours on Silk and Mounted as a Scroll



LANDSCAPE

By Mu Hsi

Property of Viscount Harutomo Akimoto, Tōkyō fu

(Painted in India-ink on Paper and Mounted as a Kakemono)



A HERMIT AND HIS ATTENDANT UNDER THE PINE



AUTUMN

Attributed to EMPEROR HUI TSUNG.



LANDSCAPE

By WANG MENG

Property of Mr. Teijirō Yamamoto, Tōkyō fu

(Printed in India ink on Paper and Mounted as a Kakeemono)



LANDSCAPE

By WEN CHENG-MING

Shirayama, Tokyo-fu





LANDSCAPE

By HUANG TAO CHOU

Property of Mr. Kuan Mien-chün, China



LANDSCAPE

By CH'EN SHAO-YING

*Property of Baron Koyata Iwasaki, Tōkyō-fu
(Painted in India-ink on Silk and Mounted as a Kake-mon)*



AFTER THE RAIN

By LAN YING



HORSES IN A PASTURE

By LANG SHIH-MING

Property of Mr. Chu Chien, China

(Printed on Colours on Silk and Mounted as a Scroll)



THE MANDARA OF HOROKAKU

PAINTER UNKNOWN

Kawasaki Collection, Kōbe

(Painted in Colours on Silk and Mounted as a Kakeemono)



DAINICHI

PAINTER UNKNOWN

Kawasaki Collection, Kōbe

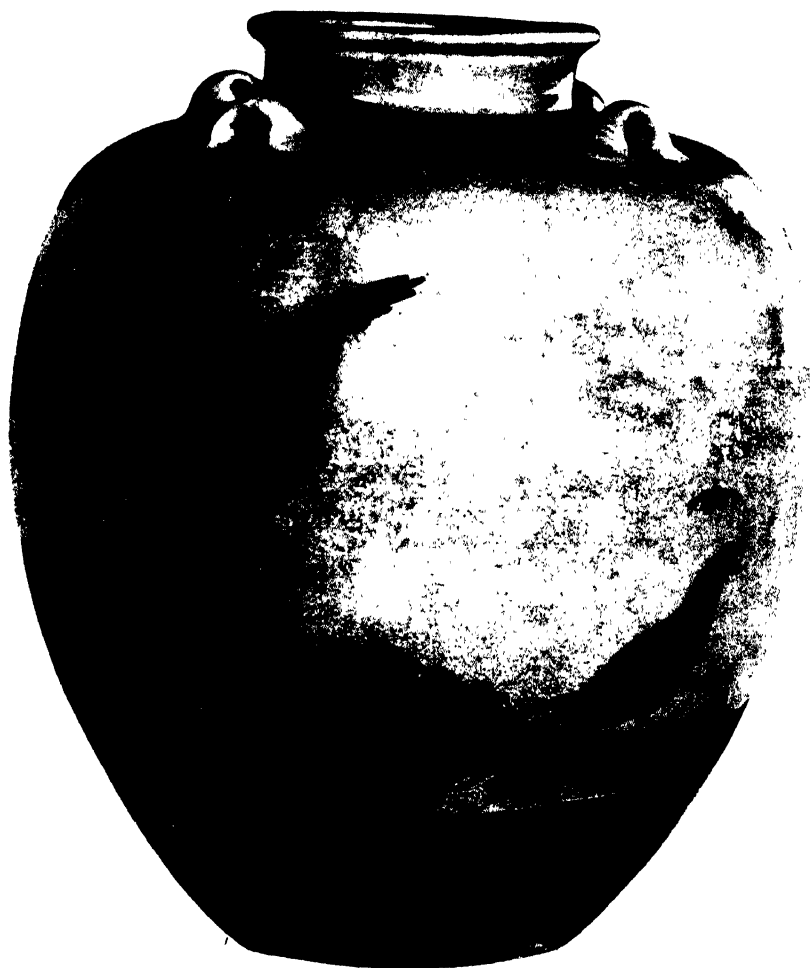
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PRIEST HUI NÉNG

By TSU WÉNG

Kurosaki Collection Kobe



FLOWER VASE (PORCELAIN)

By NINSEI NOMURA

Kawasaki Collection, Kōbe

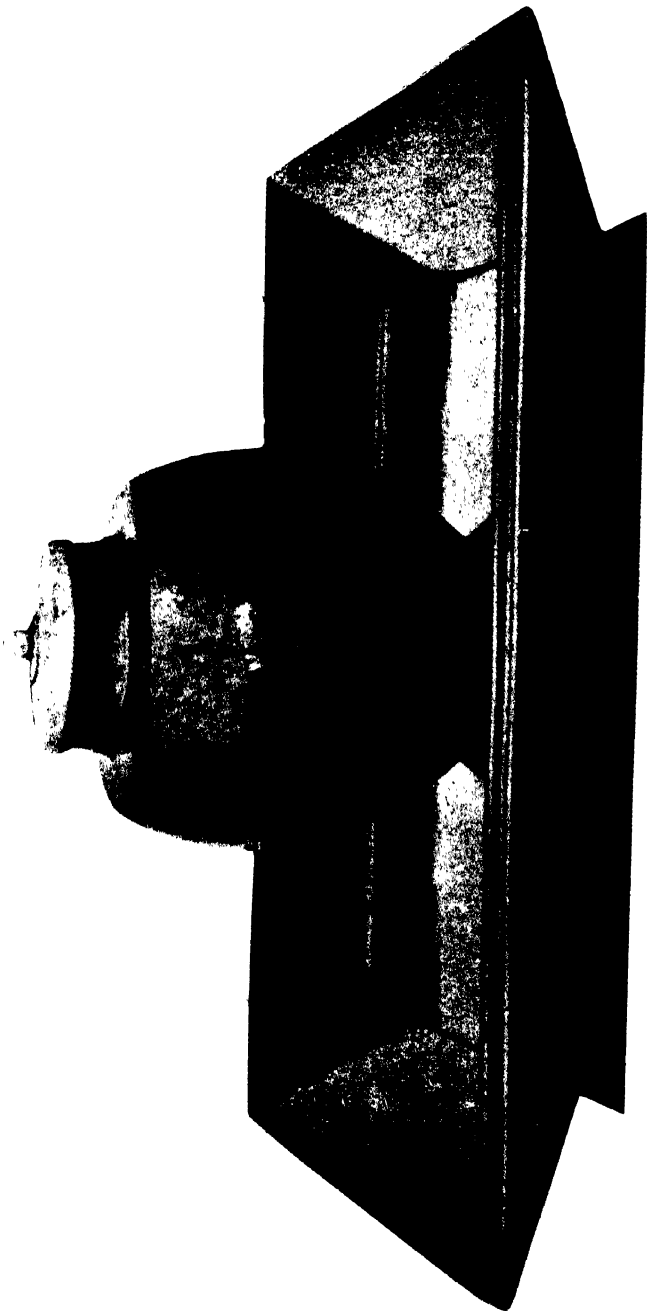


MELONS AND INSECTS

By LI CHING-FU

Simazu Collection, Tokyō-ju

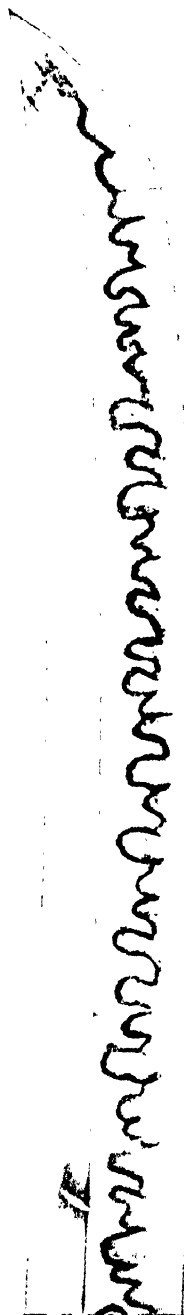
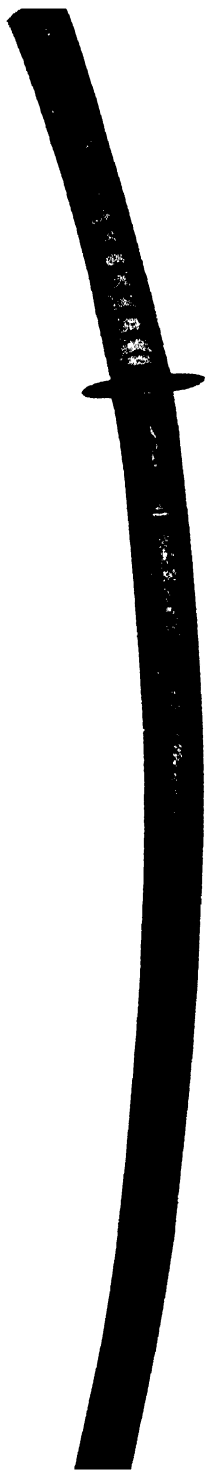
(Printed in Colours on Paper and Mounted as a Kakekomi)



A TEACADDY

ARTIST UNKNOWN

Samizu Collection, Tōkyō-fu



A LONG SWORD

By Yoshitaka

Samurai Collection, Tokyo 5-4u

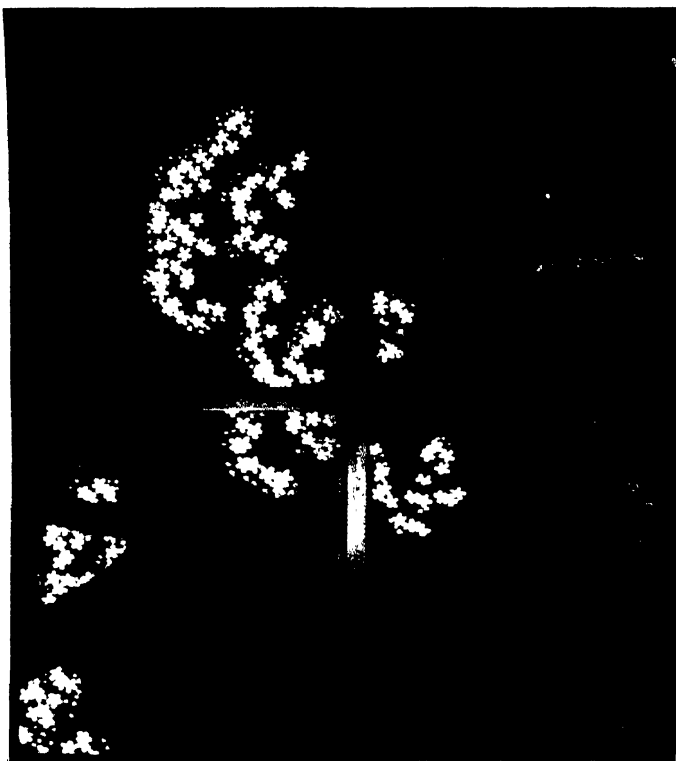


CHIYONO

By Ōkyō Maruyama

Matsukata Collection, Tōkyō-fu

(Printed in Colours on Paper and Mounted as a Kake-mon)

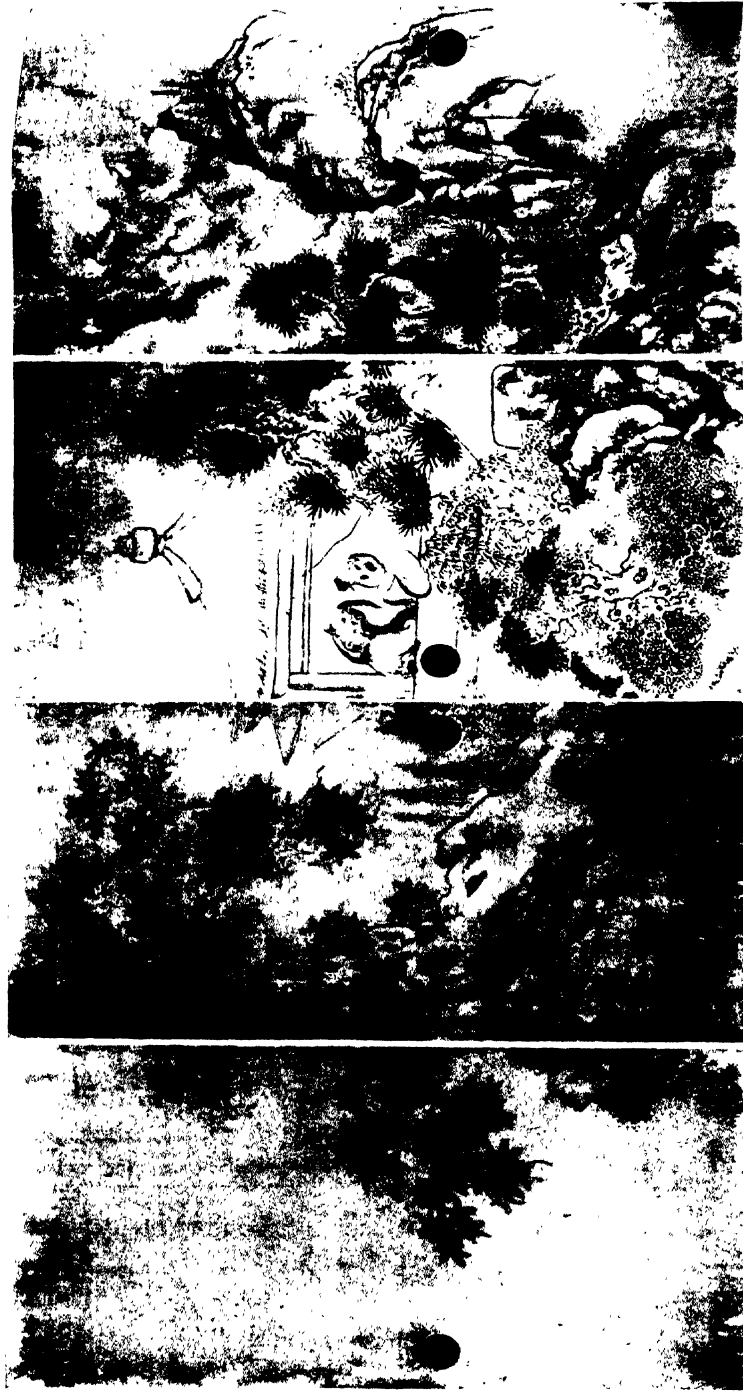


THE WILD CHERRY-TREE

By HIROSHIGE

In Senkokuji temple, Kanagawa-ken

(Painted in Colours on sliding-doors)



LANDSCAPE

By TAIGA IKE

In Henjōkū temple, Wakayama-ken

(Printed in India-ink and Faint Colours: ash on Paper and Mounted as Sliding-doors)

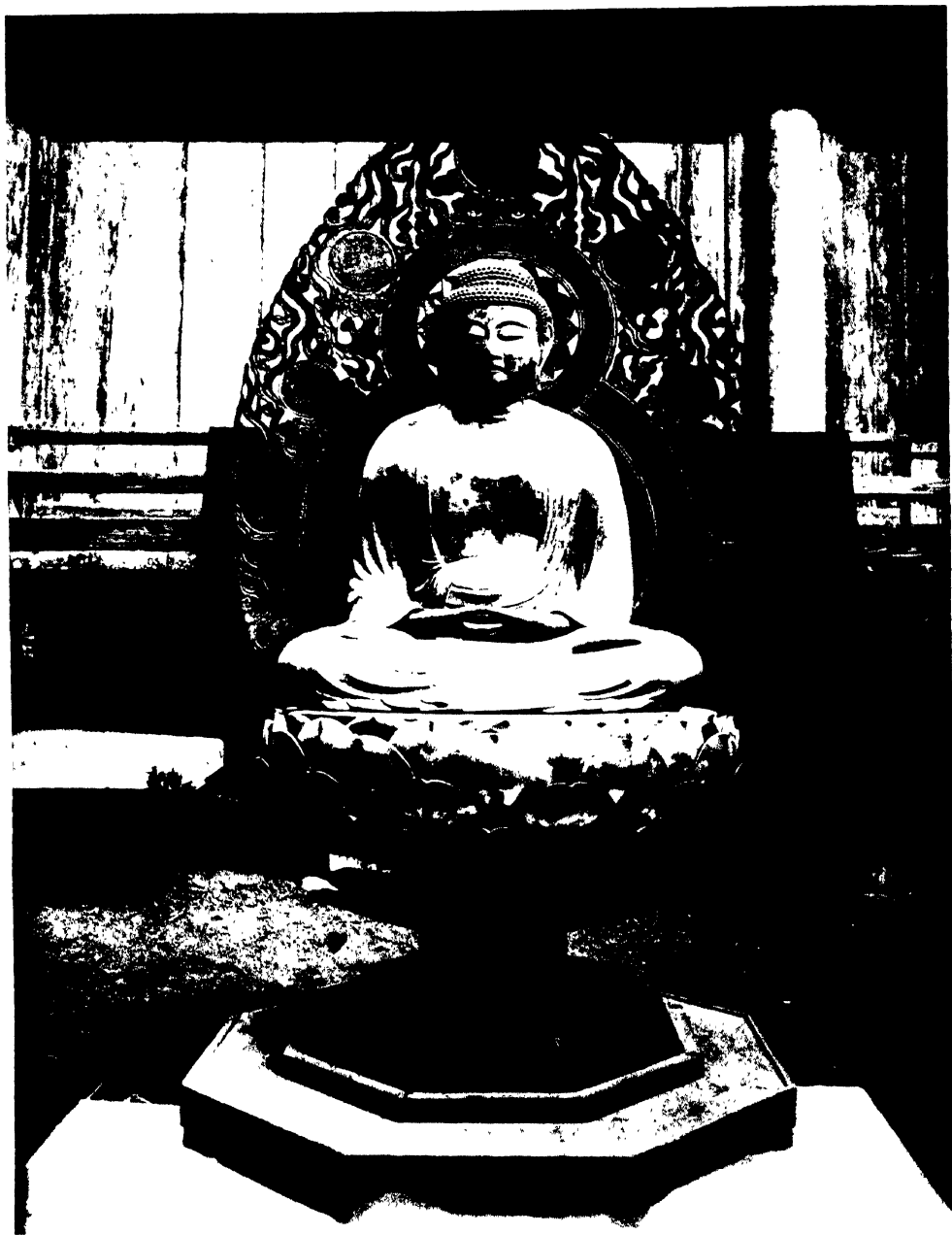


FIVE HUNDRED RAKANS

By TAIGA IKE

In Mamfukuni temple, Kyoto-fu

Painted in India ink and Fine Chinese on Paper and Varied as Sixty-gdoors



WOODEN IMAGE OF AMIDA

ARTIST UNKNOWN

In Daihigauji temple, Tôkyô-fu



WOODEN IMAGE OF KARITEIMO

ARTIST UNKNOWN

In Onjōji temple, Shiga-ken

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